FINALE REFERENCE

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HOW TO USE *FINALE REFERENCE*

If the *Finale Encyclopedia* is a how-to book, you can think of this volume as a "what-is-it?" book. In it you'll find a description of every dialog box, menu, tool, and window in Finale, listed alphabetically.

Use this book when you're working in Finale and encounter a button or check box whose meaning isn't clear to you. Almost every dialog box in Finale has a title at the top. Just glance at the name of the dialog box in which the unfamiliar option appears, and look it up in this book. For each entry, you'll find a brief description of the dialog box's purpose and how you can access it. You'll then see a listing of every check box, text box, and button in the dialog box and a description of what they do.

A few Finale dialog boxes have no title. You'll find them listed in this book by the first words that appear in them. For example, one such box asks, "Do you want to change:" and then lists several options from which you can choose. (You'll find the box listed in the D's of this book.)

There are even a handful of dialog boxes that have no words at all. You'll find these pictured on the next few pages, along with the titles by which they're listed in this book.

You'll notice several terms and conventions that may be unfamiliar to you as you peruse this volume. For example, the elements of a dialog box itself are referred to as follows:

☒ Draw Only Flat Beams

A *check box*. When you select this option by clicking—either on the box or on the words themselves—an X appears. Click again to remove the X and turn off the option.

● ENIGMA Binary File
○ ENIGMA Transportable File
○ MIDI Sequencer File

Radio buttons. Radio buttons always appear in groups. You can select one of the displayed options by clicking either the button or the words themselves. Radio buttons are something like pushbuttons on a car radio: when you select one, the others "pop up." Only one of these options may be selected at a time.

Save File Name:
*.MUS

A *text box*. In this box you can type information being requested by Finale—either text or, more often, numbers. Finale usually provides a *default* entry in such text boxes. If you want to change the proposed text, drag through the text inside the box so that the text is highlighted (as it is in the example above), then type the new text or number. You don't have to backspace over the default entry as long as you've highlighted it first. This indicates that whatever you type should automatically replace what is highlighted.

Finally, in the names of dialog boxes, you may encounter a number sign in parentheses, as in "Clef for Measure (#), Staff (#) dialog box." When you see the dialog box in the program, Finale displays actual numbers in place of the number sign (#). However, because the numbers vary depending on the situation, they're represented as a number sign in parentheses in this book. In this example, the name of the dialog box might actually appear like this:

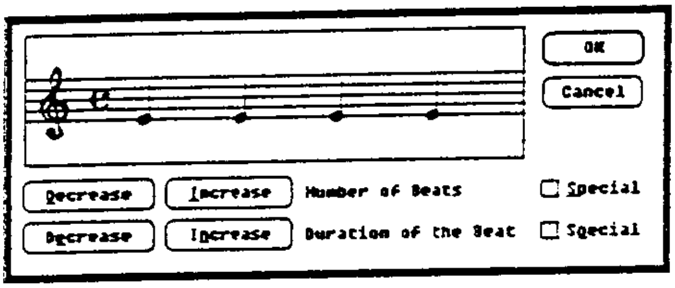
Clef For Measure 1, Staff 2

In the *Finale Encyclopedia*, you look up a musical situation and find out how to navigate Finale's tools to accomplish your musical objective. You might consider this book just the reverse—you look up a Finale tool and find out what musical tasks its components can accomplish. Every now and then, open this book and deliberately read about a dialog box you've never even seen. You never know, it might lead you to explore musical possibilities you've never considered before.

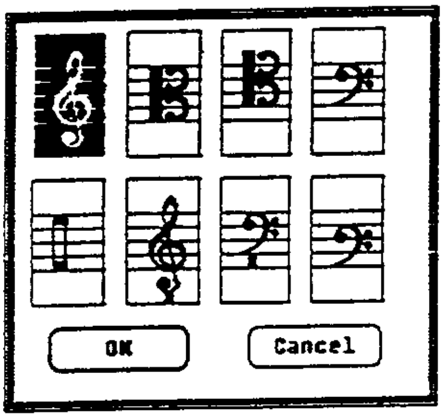
Dialog boxes without on-screen titles

The following dialog boxes are the only ones in Finale that have no titles. For your reference, here are the titles under which you can find them in this volume.

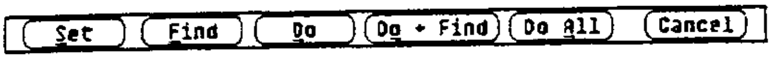
Time Signature dialog box



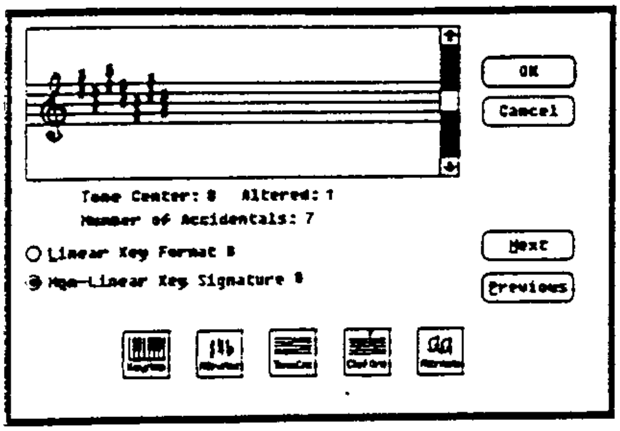
Clef Selection dialog box



Search and Replace "button bar"



Nonstandard Key Signature dialog box



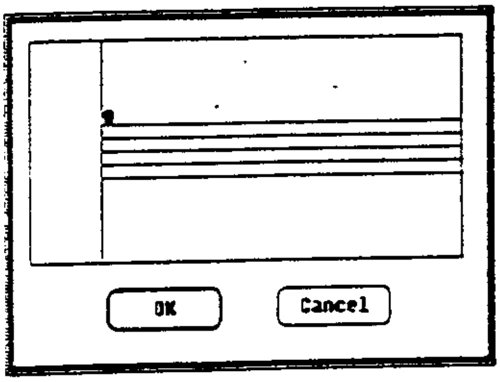
Tone Center: B Altered: 1

Number of Accidentals: 7

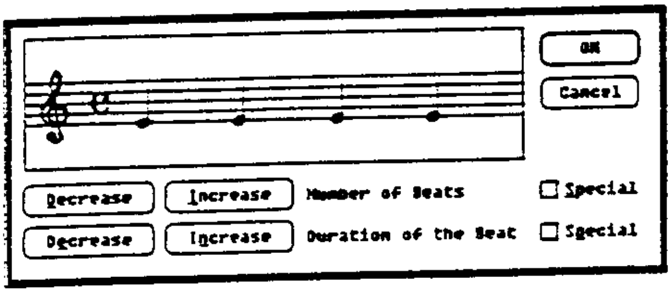
○ Linear Key Format B

● Non-Linear Key Signature B

Measure Number Position dialog box



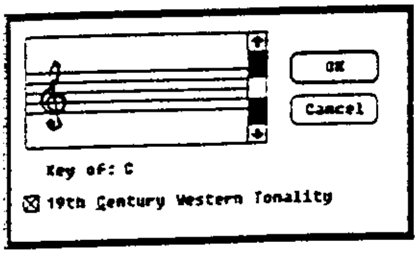
Rebeam dialog box



Decrease Increase Number of Beats ☐ Special

Decrease Increase Duration of the Beat ☐ Special

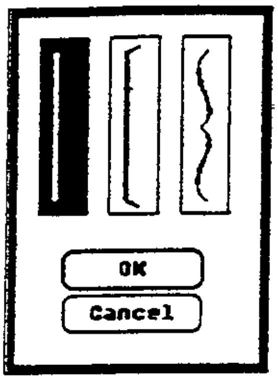
Key Signature dialog box



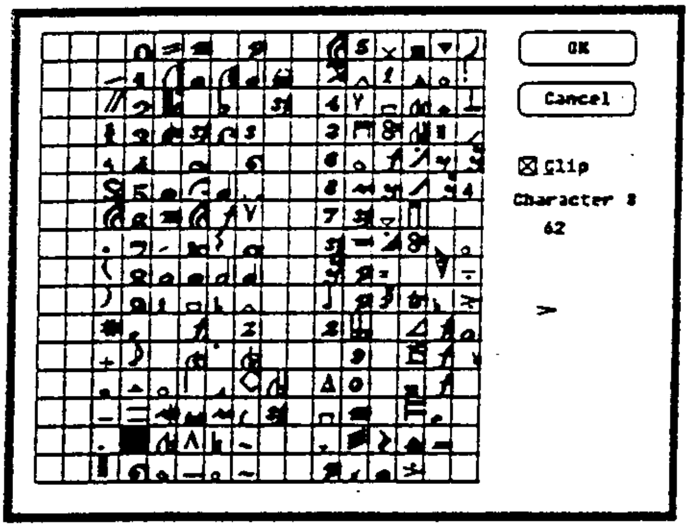
Key of: C

☒ 19th Century Western Tonality

Bracket Selection dialog box



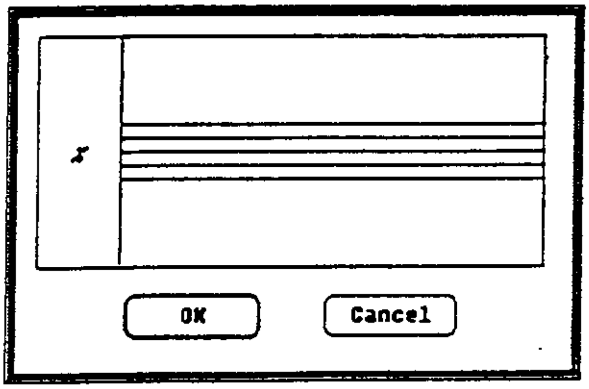
Symbol Selection palette



☒ Clip

Character #
62

Staff Name Position dialog box



sposta le ottave degli accidenti in chiave

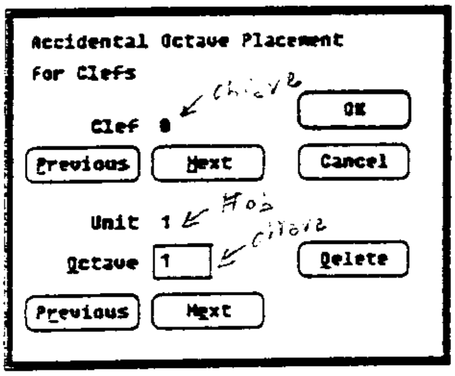
1 Accidental Octave Placement for Clefs dialog box

HOW TO GET THERE

Click the Key Signature Tool ▣, and click the handle of the barline at which you want the key to change. The Key Signature dialog box appears. (You can also access this dialog box from any other dialog box or menu that contains Set Key, *Default Key*, or Change Key.) Click 19th Century Western Tonality. Click the ClefOrd icon.

WHAT IT DOES

This dialog box is used in the creation of *linear key formats* and *nonlinear key signatures* (see "Nonstandard Key Signature dialog box" for a more complete discussion). In brief, Finale lets you create nonstandard key systems and key signatures, based on scales with any number of steps, and with accidentals placed anywhere you want.



In some of the key signatures you create—and for some nonstandard *clefs* you design—you may want to adjust the octave placement of accidentals on the staff, as shown.

In this dialog box, you can adjust the octave in which each accidental appears in relation to each clef.

da 0 a 7

- Clef (#) ◆ Previous ◆ Next. In any Finale file there can be up to eight defined clefs, numbered 0 through 7. This indicator identifies, by number, the clef for which you're adjusting accidental placement. Click Previous and Next to change the Clef (#) indicator, thus moving between the eight clefs defined for the file.

9/3 ≐(+1 2)₀ b(-1-7) spostare a 8ve

- Unit (#) ◆ Previous ◆ Next. In Finale, an accidental that appears in the key signature is called a *Unit*. The Units are numbered in the order in which they appear. In a standard key signature system, the first accidental to appear (F♯ in the key of G) would be Unit 1. The second (C♯ in the key of D) would be Unit 2, and so on. Flats are labeled with negative Unit numbers. The first flat to appear (B♭ in the key of F) would be Unit –1 (in the standard key system), the next (E♭) would be Unit –2, and so on.

  This indicator identifies the Unit, or accidental, whose octave placement you're changing. Click Previous and Next at the bottom of the dialog box to change the Unit indicator, thus moving from one Unit to another in the key signature. (In a nonlinear key signature, the Unit numbers are always positive. Because there is no *progression* of keys—only a single key signature—the Units are simply numbered sequentially as they appear in the key signature.)

- Octave. This number tells Finale which octave the specified Unit should appear in. Octave 0 is the octave starting with middle C. Octave 1 is the octave above that, and so on. Octaves *below* the "middle C" octave are labeled with negative numbers. A value of –1 is the first octave below Octave 0, and so on.

Fai confere

- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, the changes you've made to the octave positions of the various accidentals. You return to the Nonstandard Key Signature dialog box. (If you click OK, Finale first asks if you want to save your changes.)

- Delete. Click Delete to revert the octave placement values for *all* the accidentals in the key system you've been defining to their default "traditional" values.

Rimette tutto normale (ottave solite

serve per impostare l'ordine e l'ammontare delle alteraz. in chiave (Rifare l'armatura)

Z Accidental Order and Amount dialog box

HOW TO GET THERE

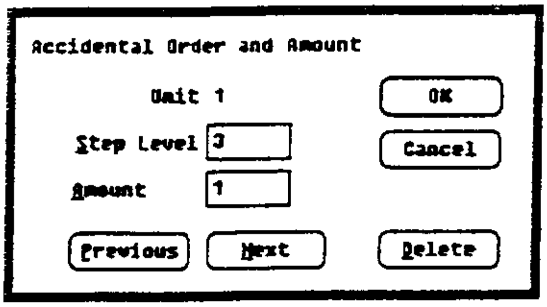
Click the Key Signature Tool ▤, and click the handle of the barline at which you want the key to change. The Key Signature dialog box appears. (You can also access this dialog box from any other dialog box or menu that contains Set Key, *Default Key*, or Change Key.) Click 19th Century Western Tonality. Click Next twice, then click the AOrdAmt icon.

(You clicked Next twice because this dialog box doesn't appear if Linear Key Format 0 or 1 is selected. These key formats are predefined as the standard major and minor key systems, respectively.)

WHAT IT DOES

This dialog box is used in the creation of *linear key formats* and *nonlinear key signatures* (see "Nonstandard Key Signature dialog box" for a more complete discussion). In brief, Finale lets you create nonstandard key systems and key signatures, based on scales with any number of steps, and with accidentals placed anywhere you want.

If you're creating a *linear key format*, this dialog box is where you specify the pitches on which accidentals appear as you progress from one key to another. For example, in the traditional key system, you'd use this dialog box to tell Finale that the first sharp to appear should be on F (F♯ in the key of G). The second to appear should fall on C (C♯ in the key of D), and so on.


Accidental Order and Amount
Unit 1
Step Level 3
Amount 1

If you're creating a *nonlinear key signature* (a single key signature with any combination of sharps or flats, unrelated to any other key), this dialog box simply lets you specify which accidentals you want to constitute the key signature.

- Unit (#). In Finale, an accidental that appears in the key signature is called a *Unit*. Units are numbered in the order in which they appear. In a standard key signature system, the first accidental to appear (F♯ in the key of G) would be Unit 1. The second (C♯ in the key of D) would be Unit 2, and so on. Flats are labeled with negative Unit numbers. The first flat to appear (B♭ in the key of F) would be Unit −1 (in the standard key system), the next (E♭) would be Unit −2, and so on.

  (If you're creating a nonlinear key signature, there is no particular pattern or "progression" in the way accidentals are added to the key signature, because a nonlinear key has a single key signature unrelated to any other key. In this case, the Unit numbers simply identify each accidental within the one key signature—thus, the Unit numbers are always positive in a nonlinear key signature.)

  This indicator identifies the Unit, or accidental, you're placing in a nonstandard key signature. Click the Previous and Next buttons to change the Unit indicator, thus moving from one Unit to another in the key signature.

- Step Level. This number controls the pitch placement of the currently selected Unit, as measured in scale degrees *from* C, which is designated as step zero. In the standard key system, the Step Level for Unit 1 (the first sharp to appear) is 3, because it appears on the F line or space—three diatonic steps above C. (Remember, C is considered step zero, not one.) For Unit −4 (the fourth flat to appear), the Step Level is 5, because it appears on the A line or space—five diatonic steps above C.

- Amount. This number specifies the "amount" (interval) by which the pitch specified in the Step Level box is to be altered, in chromatic steps (not necessarily half steps). In the standard key system, the Amount for the first Step Level (F♯ in the key of G) is 1, because the F is being raised one chromatic step. Enter a negative number to lower the specified pitch.

  In nonstandard key systems, "1" may not always represent a half step. For example, in a quarter-tone scale, there are *three* chromatic steps between whole steps, not just one. Therefore, the Amount for a "normal" sharp or flat in the key signature would be 2 or negative 2, because a sharp in the key signature represents *two* chromatic steps above the diatonic step (F♯ above F, for example).

  If you enter a zero in this text box for any Unit in a nonlinear key signature, no accidental will appear in the key signature for this or any subsequent Units. Enter a zero to indicate that you've finished assigning accidental placements in a key signature.
- Previous ◆ Next. Click these buttons to move backward or forward through the Units in your key signature.
- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, the changes you've made to the placements of the various accidentals. You return to the Nonstandard Key Signature dialog box. (If you click OK, Finale first asks you if you want to save your changes.)
- Delete. Click Delete to revert the accidental placements for *all* the accidentals to their default "traditional" values.

serve per forzare il prg a mostrare il n° della misura (anche se il prog. ha fissato quelli normali)

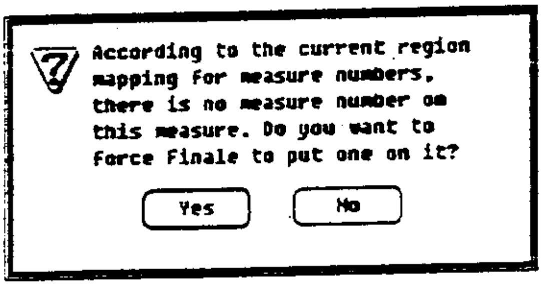
3 "According to the current region mapping..." dialog box

HOW TO GET THERE

Click the Measure Number Tool and specify a numbering region. Click OK. Click a measure (within the defined measure region) that isn't numbered according to your Incidence setting in the Measure Number Map dialog box.

WHAT IT DOES

Suppose you've told Finale to number only every *fifth* measure, but there happens to be an important key change at measure 22. You might want to *force* Finale to display a measure number, even though measure 22 wouldn't be numbered according to your specifications. When you click any such measure, Finale displays this dialog box, offering you the chance to force the display of a measure number.



According to the current region mapping for measure numbers, there is no measure number on this measure. Do you want to force Finale to put one on it?

- Yes. Click Yes to force the display of a measure number.
- No. Click No to return to the score without changing the measure numbering.

4 Action Type dialog box

HOW TO GET THERE

Select a region with the Mass Mover Tool. From the Mass Mover menu, choose Move Only, then choose Measure Items. From the Measure Items dialog box that appears, select Key Signatures, Time Signatures, Measure Widths, or Measure Positioning.

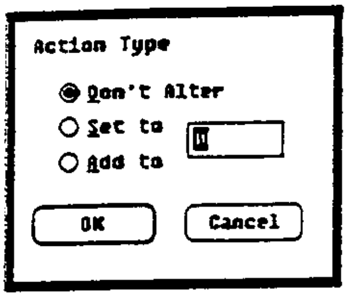
Though the Mass Mover menu provides a much more direct method of editing these four measure attributes, you can also arrive at the Action Type box by proceeding as follows.

ACTION TYPE DIALOG BOX

Select and double-click a region with the Mass Mover Tool. In the Mass Edit box, click Edit and OK. In the Items to Edit box, click Measures. Finally, in the Measure Items box, click Key Signatures, Time Signatures, Measure Widths, or Measure Positioning. In this way, you can use the Action Type dialog box to edit the selected measures directly.

WHAT IT DOES

When you're about to copy only certain elements of a selected region to another region—specifically Key Signatures, Time Signatures, Measure Widths, or Measure Positioning—you can use this dialog box to specify that certain changes be made to the resultant copy. For example, you can copy a section of music from one region to another, but tell Finale to transpose the new copy to a new key.



If you access this dialog box by double-clicking the selected measures (the second method described above), you can make changes to these same four measure attributes without copying any music.

- Don't Alter. If this radio button is selected, the copying process you're about to perform won't affect key or time signatures, measure widths, or the measure positioning mode (as determined by the measure attributes for the selected measures). You're simply telling Finale to copy these elements to a target region exactly as they appear in the source region. (This item has no effect unless you're in the process of copying a selected region.)
- Set To. If this radio button is selected, you can enter a number into the text box next to it that will correspond to some modification of the music you're copying.

  If you're copying key signatures, the Key Signature dialog box appears as soon as you click Set To. Using the scroll bars, you can specify the new key for the copied music. If you're copying Time Signatures, the Time Signature dialog box appears, allowing you to tell Finale to put the copy in a new meter. If you're copying the measure widths, you can fix their widths at a uniform measurement by entering an EVPU value into the text box. (There are 288 EVPUs to an inch.) Finally, if you're copying the measure positioning mode, the Set Positioning Mode box appears, offering several different options for the positioning of notes within the copied measures. To find out more about these positioning modes, see "Measure Attributes dialog box."
- Add To. The Add To radio button is dimmed unless you clicked Key Signatures or Measure Widths in the Measure Items dialog box. This option lets you modify the copies of all selected measures at once, thus preserving any variations within the selected region. Compare this to the Set To option, which fixes all resultant measures in the same key (for example), even if the source measures contained key changes. By using Add To, you can transpose each section of the copy that's in a different key by an equivalent interval.

  If you're copying or editing *key signatures*, enter the number of sharps (a positive number) or flats (a negative number) by which you want the key signature changed. (A negative number can also be used to *subtract* sharps. Likewise, a positive number can be used to subtract flats.) If you're copying *measure widths*, enter the number of EVPUs (288 per inch) by which you want the widths of the copied measures increased (positive number) or decreased (negative number) relative to the widths of the source measures.
- OK. Click OK to confirm the settings you've made in this dialog box. You return to the Measure Items dialog box, where you'll see that the check box you originally clicked (Key or Time Signature, Measure Widths, or Measure Positioning) is now selected.
- Cancel. Click Cancel to tell Finale to ignore any settings you've made. You return to the Measure Items dialog box, where you'll see that the check box you originally clicked (Key or Time Signature, Measure Widths, or Measure Positioning) is not selected.

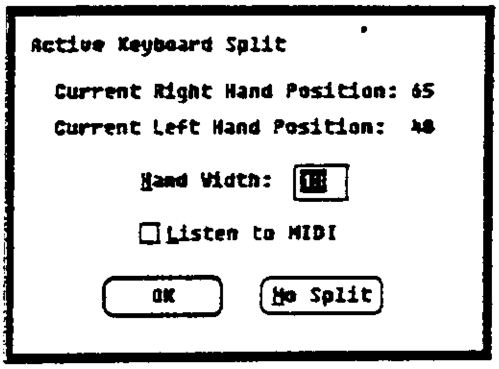
5 Active Keyboard Split dialog box

How to get there

Click the Transcription Tool ▦, then click a measure. You enter the Transcription window. Choose By Hand Width from the Transcribe menu.

What it does

The Active Keyboard Split option tells Finale to transcribe your performance onto two staves. To decide which music to put on each staff, Finale splits the performance into "right-hand" and "left-hand" parts according to the widest interval you spanned with one hand during your performance. That interval is based on the number you enter into this dialog box. The advantage of this method of splitting your performance into right- and left-hand parts (as compared with the By Split Point option) is that Finale will be able to follow your hands as they move up and down the keyboard, provided there's a wide enough interval between them for it to discern which hand is which.



Active Keyboard Split

Current Right Hand Position: 65

Current Left Hand Position: 48

Hand Width: [illegible]

☐ Listen to MIDI

- Current Right Hand Position ◆ Current Left Hand Position. These indicators let you know where Finale believes your right and left hands to be as it transcribes the music you've recorded. The default right hand position is 65, and the default left hand position is 48. These are MIDI note numbers, where middle C is 60.

  If you've transcribed any part of your performance, these indicators change to tell you where Finale believes your hands to have been at the end of the transcribed portion. You can reset these numbers to the default values (65 and 48), by choosing Reset from the Transcribe menu.
- Hand Width. In this text box, enter the widest interval, in half steps, played by either hand during your performance. Instead of *calculating* the number of half steps, you can click Listen to MIDI, and then *play* the interval.
- Listen to MIDI. Click this check box to let Finale know you're about to play an interval representing your hand width. With one hand (anywhere on the synthesizer), play the widest interval played by either hand during your performance. The check box is no longer selected, and the Hand Width text box displays a number corresponding to the interval width.
- OK. Click OK to confirm the settings you've just made. You exit the dialog box, and there's now a check mark beside By Hand Width in the Transcribe menu.
- No Split. Click No Split to tell Finale to ignore the settings you've just made. You exit the dialog box, and there's no check mark beside By Hand Width in the Transcribe menu.

Add Measures dialog box

See "'How Many Measures' dialog box."

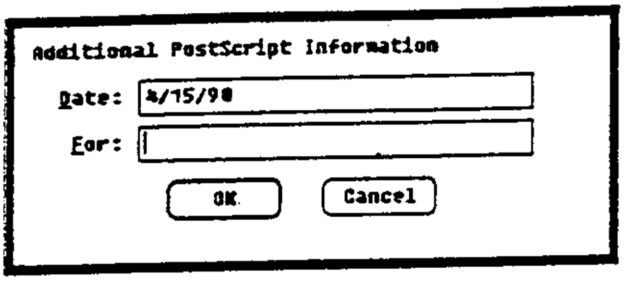
6 Additional PostScript Information dialog box

How to get there

Choose Compile PostScript Listing from the File menu, and click Specify Additional PostScript Information.

WHAT IT DOES

If you want to embed the date and another single line of identifying text into the code of your PostScript listing (as a reference), use the Additional PostScript Information dialog box to enter the information. The information you type here does not print. In fact, one of the only places you'll ever see this information is if you open the resultant PostScript listing with a word processor, where it will appear in the header at the beginning of the listing.



Additional PostScript Information

Date: 4/15/90

For:

- Date ◆ For. In these text boxes, you can enter a date and a second line of identifying information (such as your name) that will be incorporated into the header of the resultant compiled PostScript file.
- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, the entries you've made in this box. You return to the Compile PostScript Listing box.

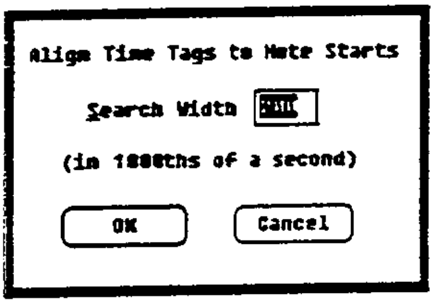
7 Align Time Tags To Note Starts dialog box

HOW TO GET THERE

Click the Transcription Tool ▤, then click any measure. You enter the Transcription window. Choose Align Tags to Notes from the Time Tag menu.

WHAT IT DOES

After you've recorded a MIDI real-time performance and then told Finale where the beats fall by entering Time Tags (see "Real-time recording [Transcription Tool]" in the *Finale Encyclopedia*), you can use Align Tags to Notes to align the tags more precisely to the beginnings of notes in your performance. You're actually "quantizing" the tags to the nearest notes, so that Finale understands that the tag and the note should fall exactly together. In this dialog box, you specify how sensitive you want Finale to be as it "searches" for the nearest note attack.



Align Time Tags to Note Starts

Search Width 200

(in 1000ths of a second)

- Search Width. This number, in thousandths of a second, tells Finale how far from each Time Tag it may "search" for a note to align to the tag. (The default is 200, or 1/5 second.) If the tempo of the performance was slow, you can increase this number. If it was very fast and "notey," you may be better off using a smaller number to avoid moving a Time Tag inadvertently (for example, to the note *after* the one it should align to).
- OK. Click OK to confirm the search width setting and return to the Transcription window.
- Cancel. If you click Cancel, Finale ignores any changes you made in this dialog box and cancels the Align Tags to Notes command.

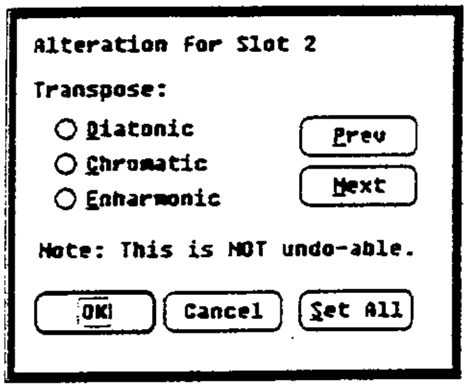
Alteration for Slot (#) dialog box

HOW TO GET THERE

Click the Note Mover Tool and click a measure. A handle appears on every notehead. Select a handle by clicking it, several handles by Shift-clicking (or drag-enclosing) them, or all notes in the measure by choosing Select All from the Edit menu. Choose Search and Replace from the Note Mover menu (or CTRL-click one of the selected notes and click Set). Then click one of the criterion buttons (Scale Tones, Notes, and so on).

WHAT IT DOES

Finale's Search and Replace command has several uses, including transforming a given pitch to its enharmonic equivalent or editing a recurrent motif throughout a score. The Alteration dialog box lets you specify how you want each occurrence (of a note or a motif) modified.



Alteration for Slot 2

Note: This is NOT undo-able.

- **Alteration for Slot (#).** If you've selected more than one note, the Slot Number identifies which of the notes you're specifying the alteration for. Click Prev or Next to move to previous or subsequent notes (notes are numbered from bottom to top in chords, and from left to right in the measure).
- **Transpose: Diatonic ◆ Chromatic.** When you click one of these radio buttons, the Transpose Diatonic or Transpose Chromatic box appears. Here you can specify the interval by which you want Finale to transpose *this note* (as specified by the Slot Number) each time it occurs in the musical pattern you originally selected. By applying a separate transposition to each note in a selected motif, you can, in effect, completely rewrite its melody.
- **Transpose: Enharmonic.** If you select this radio button, Finale will transpose the selected note (as identified by its Slot Number) to its enharmonic equivalent each time it occurs in the musical pattern you originally selected.
- **Prev ◆ Next.** Use the Prev and Next buttons to move between the selected notes. Moving "forward" (the Next button) moves you from bottom to top in chords, and from left to right in the measure.
- **Set All.** If you want to transpose *all* of the notes you originally selected by the same interval, specify a transposition using one of the Transpose buttons. Then click Set All, which applies the transposition to all notes in the musical pattern.
- **OK.** Click OK to confirm the settings you've made in this dialog box and return to the score. The Search menu appears, offering various commands for performing the search-and-replace procedure you've just specified. (If you accessed the dialog box by CTRL-clicking a note, a special strip appears at the top of the screen, containing button equivalents of the Search menu commands.)
- **Cancel.** Click Cancel to tell Finale to ignore any changes you made in this dialog box and return you to the score.

Alternate Page Format for Parts dialog box

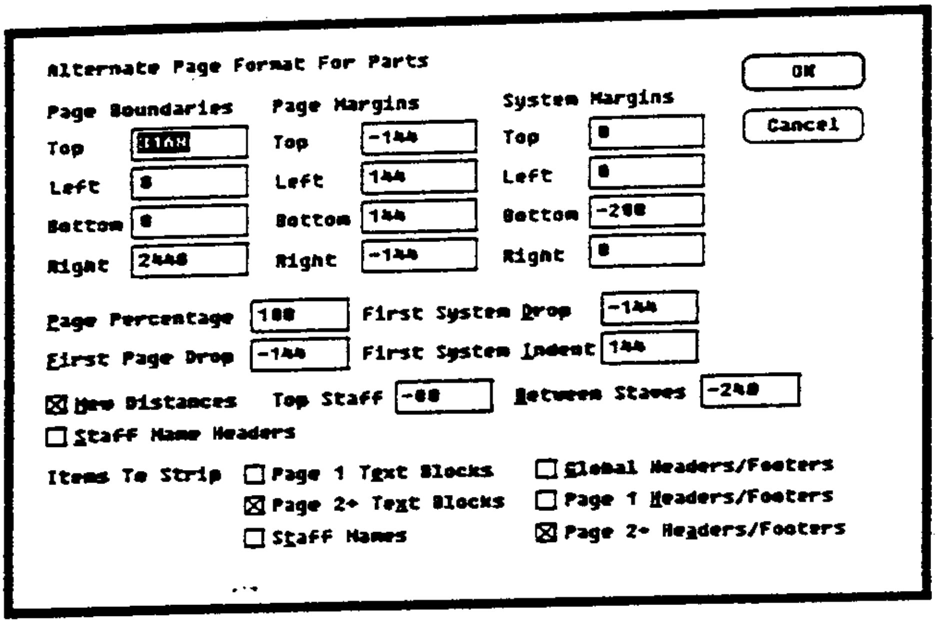
HOW TO GET THERE

Close any file you have open. Choose Split Orchestral File from the File menu. Double-click the name of a full score file from which you want to extract parts. In the next dialog box, click OK.

WHAT IT DOES

In this dialog box, you can specify a page layout for the extracted parts that differs from the full score page layout. In addition, you can specify the amount of reduction or enlargement you want applied to the music in the extracted parts, and you can specify certain elements in the full score (staff names, for example, or text blocks) that you don't want to appear in the extracted parts.

In the Page Boundaries, Page Margins, and System Margins text boxes described below, the default values are the same as those in the full-score file from which you're extracting parts. These measurements are all in EVPUs, of which there are 288 per inch.



Alternate Page Format For Parts

Page Boundaries: Top 3168, Left 0, Bottom 0, Right 2448

Page Margins: Top -144, Left 144, Bottom 144, Right -144

System Margins: Top 0, Left 0, Bottom -288, Right 0

Page Percentage 100

First Page Drop -144

First System Drop -144

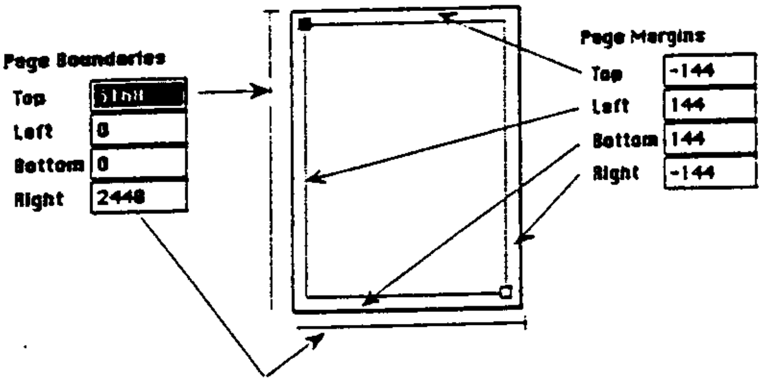
First System Indent 144

☒ New Distances Top Staff -80 Between Staves -240

☐ Staff Name Headers

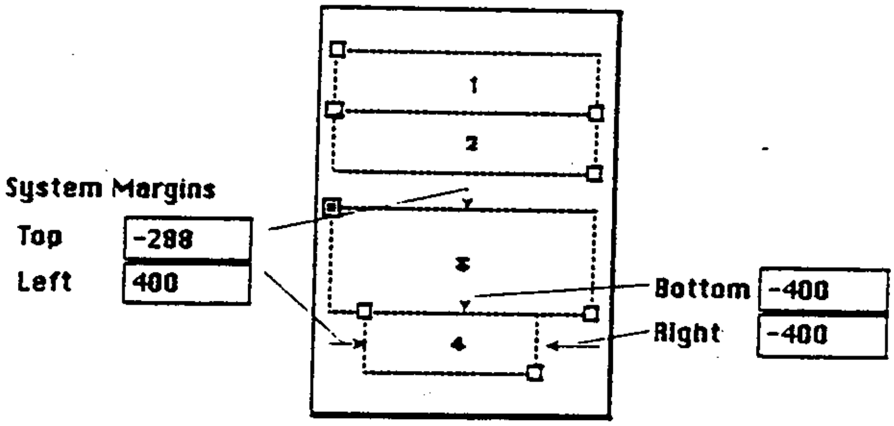
Items To Strip:
- ☐ Page 1 Text Blocks
- ☒ Page 2+ Text Blocks
- ☐ Staff Names
- ☐ Global Headers/Footers
- ☐ Page 1 Headers/Footers
- ☒ Page 2+ Headers/Footers

- **Page Boundaries: Top ◆ Left ◆ Bottom ◆ Right.** The numbers in these boxes specify the size of the pages in the extracted parts, measured from the bottom-left corner, as shown below.



The dimensions of a Finale page are measured in EVPUs (288 per inch) from the bottom-left corner; therefore, the Left and Bottom coordinates are usually zero. The Page Margin measurements are the distances between each margin and the edge of the page. The default page margins are half an inch.

- Page Margins: Top ◆ Left ◆ Bottom ◆ Right. These numbers specify the page margins for the extracted parts. A negative number measures to the left (horizontally) or down (vertically). Because these numbers are distances *from the edge of the page,* the margins will remain constant even when you change the page size.
- System Margins: Top ◆ Left ◆ Bottom ◆ Right. These numbers represent the distance from the edge of each system to the Page margins (Right and Left), or the distance between one system and the one above it (Top), or the extra space between the bottom of one system and the top of the next (Bottom).



System margins are the distances between the edge of the system and the page margin. Usually the Top, Left, and Right system margins are zero, because each system neatly abuts the page margin (or the system above it). The bottom system margin—the small amount of space between the bottom of one system and the beginning of the next—defaults to -200 (a little over half an inch).

- Page Percentage. This number specifies the amount of enlargement or reduction you want applied to the music on all pages, expressed as a percentage of normal size.
- First Page Drop. This number specifies a new position for the *top page margin* on the first page of the extracted part, and thus how far down the page the music should begin. It's measured in EVPUs (288 per inch), and it's a negative number, because it's measured *down* from the top edge of the page.

  You can accomplish exactly the same effect by using First System Drop (see below). In fact, because First Page Drop may misalign any headers you've designated to appear on all pages, you'll probably have better results using the First System Drop *instead* of the First Page Drop.
- First System Drop. This number specifies how far down the *first system* should appear on the first page of the extracted part. It's measured in EVPUs (288 per inch), and it's a negative number, because it's measured *down* from the top page margin.
- First System Indent. This number specifies how far you want the *first system* on the first page of the extracted part to be indented. It's measured in EVPUs (288 per inch), and it's a positive number, because it's a distance to the *right* of the left page margin.
- New Distances: Top Staff ◆ Between Staves. If you want the distance between staves and systems to be different in the extracted parts than in the full score, select New Distances and change the numbers in these text boxes. The number in the Top Staff text box sets the distance between each system and the one above it. It's measured in EVPUs (288 per inch), and it's a negative number, because it's measured *down* from the bottom line of the system above it. The number in the Between Staves text box sets the distance between staves (if the extracted part consists of more than a single staff). It's measured in EVPUs (288 per inch), and it's also a negative number, because it's measured *down* from the top line of the staff above it.

- Staff Name Headers. Click this check box to display the Staff Name Headers dialog box, where you can specify a font and position for a *staff name header*—a header that appears automatically on the first page of each extracted part. This header consists of the text you entered as the Staff Name in the Staff Attributes dialog box in the full score file. You might want to use this feature in conjunction with the Items To Strip: Staff Names check box (see below) so that the staff name appears in the upper-left corner of the first page (for example), instead of to the left of the first system. See "Staff Name Headers dialog box."
- Items To Strip. Select the check boxes of any of these elements of the full score file that you *don't* want to appear in the extracted parts.
- OK. Click OK to confirm the new page layout for the extracted parts. Finale will proceed to generate an individual Finale file for each part, according to your specifications. Allow plenty of time for Finale to complete the task, especially with large files, and make sure there's room on the hard disk to hold them.
- Cancel. Click Cancel to discard any changes you've made in this dialog box and cancel the part extraction process. You return to a blank screen. Choose New, Open, Exit, or Split Orchestral File from the File menu.

10

Arbitrary Music Designer dialog box

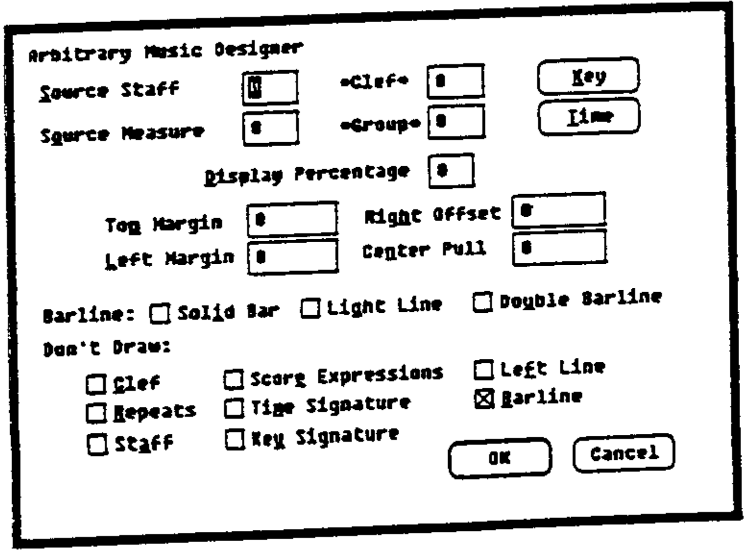
How to get there

Click the Arbitrary Music Tool ▣. If you're in Page View, double-click the location on the page to which you want to attach the "floating measure." If you're in Scroll View, click the measure to which you want it attached (or click again if there's already a floating measure attached to it). To edit an existing floating measure, double-click its handle.

What it does

Arbitrary music is a floating measure, unattached to the score itself, that you can place anywhere in the score (for use as an *ossia* passage or an explication of a trill, for example). The contents of such a measure are created and edited in an *actual* measure, called the "source measure," which you can later hide or delete. This dialog box lets you specify the source measure on which you're basing the arbitrary music, as well as several visual aspects of the floating measure. See "Ossia" in the *Finale Encyclopedia* for more information.

There are two kinds of Arbitrary Music. A *measure-assigned* Arbitrary Music measure, which you create in Scroll View, remains attached to its measure in the score, even if that measure's position in the score changes. A *page-assigned* Arbitrary Music measure, which you create in Page View, remains fixed to a given place on the page, regardless of any repositioning of the music around it.



Arbitrary Music Designer

Source Staff 0

•Clef• 0

Source Measure 0

•Group• 0

Display Percentage 0

Top Margin 0

Right Offset 0

Left Margin 0

Center Pull 0

Barline: ☐ Solid Bar ☐ Light Line ☐ Double Barline

Don't Draw:

☐ Clef ☐ Score Expressions ☐ Left Line

☐ Repeats ☐ Time Signature ☒ Barline

☐ Staff ☐ Key Signature

- Source Staff. In this text box, enter the number of the staff in which the source measure is found. (If you're not sure of the staff's number, click the Staff Attributes Tool, then click the staff's handle. Its number appears at the top of the resultant Staff Attributes dialog box.)
- Source Measure. In this text box, enter the number of the source measure.
- *Group*. If you wish, you can provide the arbitrary music measure with its own brace or bracket. (If you want to bracket the floating measure together with staves in the score, remember that you can always drag one end of a normal staff bracket until it's long enough to enclose the floating measure.)

  To specify a bracket for a floating measure, click the word *Group*. The Bracket (Group) Definition box appears, in which you can select a bracket and specify its positioning. To bracket one floating measure to another when you return to the score, drag the bracket until it's long enough to enclose both one-measure floating "staves."
- *Clef* ◆ Key ◆ Time. Click *Clef* to set the floating measure's clef (double-click your selection from the Clef palette that appears). Click Key or Time to set the floating measure's key or time signature. (Otherwise, the floating measure uses the same default key and time settings that Finale uses in general—usually, the key of C and common time—but you can change these defaults in the Parameters dialog box [Special menu].) Clicking Key brings up the Key Signature dialog box. Clicking Time brings up the Time Signature dialog box.
- Display Percentage. This number determines how large or small the floating measure will be (as a percentage of normal size). (Many music publishers print such annotative music at a smaller size than the rest of the music.)
- Top Margin. This number, in EVPUs (288 per inch), sets the distance between the top line of the floating measure and the floating measure's *handle*. A positive number moves the floating measure upward in relation to its handle. A negative number moves it downward (but it's easier to position the measure by dragging its handle once you've returned to the score).
- Left Margin ◆ Right Offset. When you create a measure-assigned floating measure (in Scroll View), its initial width setting is determined by the width of the measure you assigned it to (by clicking). By changing the number in the Left Margin and Right Offset text boxes, you can change the floating measure's width. (These parameters also adjust the width of a page-assigned floating measure, but are less necessary, because you specify the width of a page-assigned floating measure in another dialog box.)

  These numbers are in EVPUs (288 per inch). A positive Left Margin value moves the left barline to the right (making the measure narrower), a positive Right Offset value moves the right barline to the right (making the measure wider).
- Center Pull. This number, in EVPUs (288 per inch), moves the music within the floating measure. A positive number moves the music farther to the right (away from the clef and key signature), a negative number moves it to the left (closer to the clef and key signature).
- Barline: Solid Bar ◆ Light Line ◆ Double Barline. These check boxes determine the appearance of the floating measure's right barline. For a more complete discussion of these options, see "Measure Attributes dialog box."
- Don't Draw: Clef ◆ Repeats ◆ Staff ◆ Score Expressions ◆ Time Signature ◆ Key Signature ◆ Left Line ◆ Barline. Select the appropriate check box for any of these musical elements you don't want drawn in the floating measure (assuming they were present in the source measure). ("Staff" refers to the staff lines; "Repeats" refers to any repeat barline or text repeats you've created using the Repeat Tool; "Left Line" is the left barline; "Barline" is the right barline.)

- OK. Click OK to confirm the settings you've made in this dialog box and proceed to the next dialog box (the Arbitrary Music Measure [or Page] Assignment dialog box)—or return to the score.
- Cancel. Click Cancel to tell Finale to ignore any changes you made in this dialog box. You return to the score, and no floating measure appears (unless you were editing an existing floating measure).

11 Arbitrary Music Measure Assignment dialog box

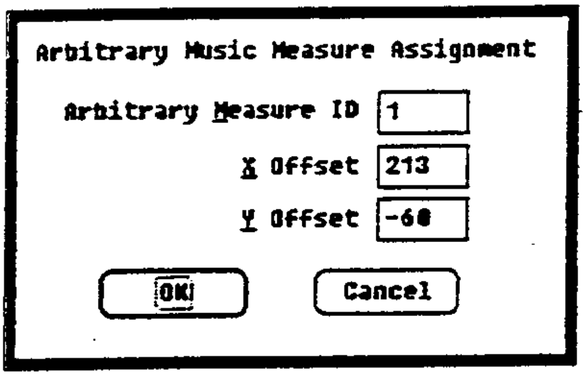
HOW TO GET THERE

Click the Arbitrary Music Tool ▣. In Scroll View, click the measure to which you want it attached (or double-click if there's already a floating measure attached to it). The Arbitrary Music Designer dialog box appears. Click OK.

Or, if arbitrary music is already in the score, click the measure to which it's assigned and Shift–double-click its handle.

WHAT IT DOES

There are two distinctly different kinds of arbitrary music. One kind of floating measure (called *page-assigned* arbitrary music, created only in Page View) is attached permanently to a particular place on the page, where it will remain even if the "real" music around it is repositioned. The other, called *measure-assigned* arbitrary music (created only in Scroll View), remains fixed relative to the measure to which it is attached, even if the measure's position on the page changes. In the Arbitrary Music Measure Assignment dialog box, you specify a floating measure's precise positioning in relation to the "real" measure to which it's attached.



Arbitrary Music Measure Assignment

Arbitrary Measure ID: 1

X Offset: 213

Y Offset: -60

- **Arbitrary Measure ID.** This text box identifies the floating measure by number. Each time you create a new floating measure, Finale automatically assigns it an ID number. That way, if you ever want to place the same floating measure elsewhere in the score, you don't have to set all the Arbitrary Music Designer parameters again. Just click a measure, click OK, and enter the original floating measure's ID number in this box. Finale will place a copy of it at the spot you clicked.
- X Offset ◆ Y Offset. These numbers, measured in EVPUs (288 per inch), determine the precise position of the floating measure in relation to the "real" measure to which it's attached. A positive X Offset number moves the measure to the right. A positive Y Offset number moves the measure upward. (Keep in mind that you can also move the floating measure into position in the score by dragging its handle.) If the X and Y Offsets were both set at zero, the floating measure would be squarely superimposed over the "real" measure.
- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, the settings you've made in this dialog box. You return to the score.

12 Arbitrary Music Page Assignment dialog box

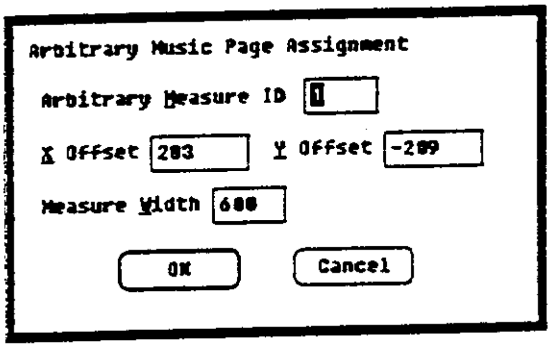
How to get there

Click the Arbitrary Music Tool ■. In Page View, double-click the location on the page to which you want to attach the "floating measure." The Arbitrary Music Designer dialog box appears. Click OK.

Or, if arbitrary music is already in the score, Shift–double-click its handle.

What it does

There are two distinctly different kinds of arbitrary music. One kind of floating measure, called *measure-assigned* arbitrary music (created only in Scroll View), remains fixed relative to the measure to which it is attached, even if the measure's position on the page changes. The other, called *page-assigned* arbitrary music, (created only in Page View) is attached permanently to a particular place on the page, where it will remain even if the "real" music around it is repositioned. In the Arbitrary Music Page Assignment dialog box, you specify a page-assigned floating measure's precise positioning in relation to the page to which it's attached.


Arbitrary Music Page Assignment

Arbitrary Measure ID 1

X Offset 283 Y Offset -209

Measure Width 600

- Arbitrary Measure ID. This text box identifies the floating measure by number. Each time you create a new floating measure, Finale automatically assigns it an ID number. That way, if you ever want to place the same floating measure elsewhere in the score, you don't have to set all the Arbitrary Music Designer parameters again. Just click a location on the page, click OK, and enter the original floating measure's ID number in this box. Finale will place a copy of it at the spot you clicked.
- X Offset ◆ Y Offset. These numbers, measured in EVPUs (288 per inch), determine the precise position of the floating measure in relation to the margins of the page to which it's attached. A positive X Offset number moves the measure to the right, a positive Y Offset number moves the measure upward. (Keep in mind that you can also move the floating measure into position in the score by dragging its handle.) If the X and Y Offsets were both set at zero, the floating measure would be squarely superimposed on the intersection of the top and left page margins.
- Measure Width. This number, in EVPUs (288 per inch), sets the horizontal width of the floating measure. (The Left Margin and Right Offset values in the Arbitrary Music Designer box are measured in relation to this master width measurement.)
- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, the settings you've made in this dialog box. You return to the score.

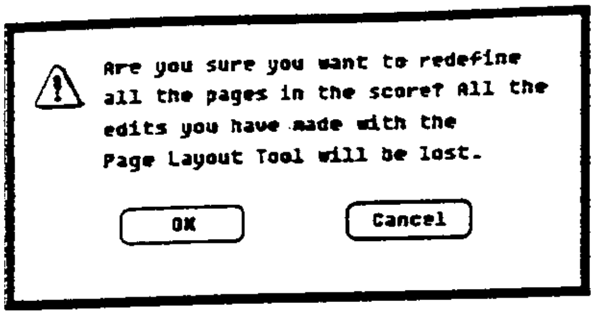
13 "Are you sure you want to redefine..." alert box

How to get there

Click the Page Layout Tool ▣ and choose Redefine All Pages from the Page Layout menu.

What it does

This dialog box allows you to reformat the page size, page margins, system margins, and page percentage for every page in your file, according to the parameters set in the Format Variables dialog box. (Choose Format from the Special menu to access this dialog box.) The following dialog box warns you that you're about to override any changes you've made in the Page Layout window.



Are you sure you want to redefine all the pages in the score? All the edits you have made with the Page Layout Tool will be lost.

- OK. Click OK if you want to proceed with the reformatting. Finale automatically chooses Recalc Music from the Edit menu to correct any irregularities in the measure layout created by the reformatting.
- Cancel. Click Cancel if you decide to return to the score without performing any reformatting.

14

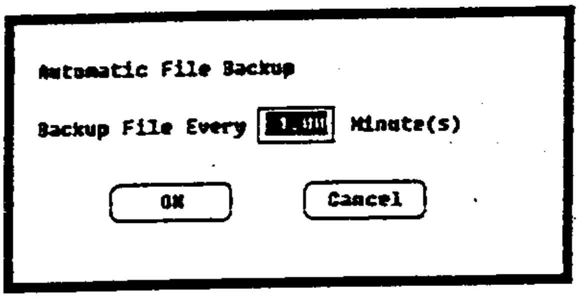
Automatic File Backup dialog box

How to get there

Choose Back-O-Matic from the File menu.

What it does

If you tend to forget to save your work to the disk every so often (by choosing Save from the File menu), Finale's Back-O-Matic command is a good safety net. When you choose this command, Finale automatically saves a copy of your file at the time interval you specify, if changes have been made to your "original" file.



Automatic File Backup

Backup File Every [illegible] Minute(s)

- Backup File Every ___ Minute(s). This text box lets you specify how often (in minutes) to the hundredth of a second) Finale should save your work to the backup of the file you have open—provided changes have been made to the "original" file.
- OK. Click OK to confirm the setting you've made in the Automatic File Backup dialog box. Another dialog box appears, asking you to name the backup file (it can't be exactly the same as the main copy's name), and click OK. After the number of minutes (and/or fraction thereof) you specified have passed and if you have made changes to the file, a dialog box will appear, letting you know that Finale is saving your work. (Back-O-Matic does *not* save your changes when you exit Finale, however. Be sure to save changes to your primary file when you exit, or exit just after one of Back-O-Matic's regularly-scheduled backups.)
- Cancel. Click Cancel to tell Finale that you won't be using the Back-O-Matic feature and return to the score. (If you've already been using Back-O-Matic, clicking Cancel turns it off.)

Back-O-Matic dialog box

See "Automatic File Backup dialog box."

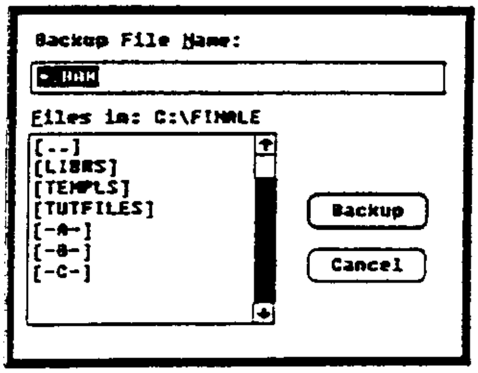
15 Backup File Name dialog box

How to get there

Choose Back-O-Matic from the File menu, specify a backup interval, and click OK.

What it does

This dialog box allows you to specify a pathname for your backup file and begin Back-O-Matic.


Backup File Name: *.BAK

Files in: C:\FINALE

- Backup File Name [text box]. Type the pathname for your backup file, including the extension .BAK.
- Files in [scroll list]. The text above the scroll list indicates the current directory (where your backup file will be saved). The scrollable list allows you to change drives and directories. Double-click a drive symbol, [-A-] or [-C-], to change drives. Double-click the parent directory symbol [..] to move "outward" through the directories on your disk. Double-click a directory name, such as [FINALE], to open a directory.
- Backup. Click Backup to confirm the pathname for your backup file and begin Back-O-Matic. Finale returns to the score and will update the backup file at the interval you specified (if the "original" file has been changed).
- Cancel. Click Cancel to return to the score without setting Back-O-Matic.

16 Backward Repeat Bar Assignment for Measure (#) dialog box

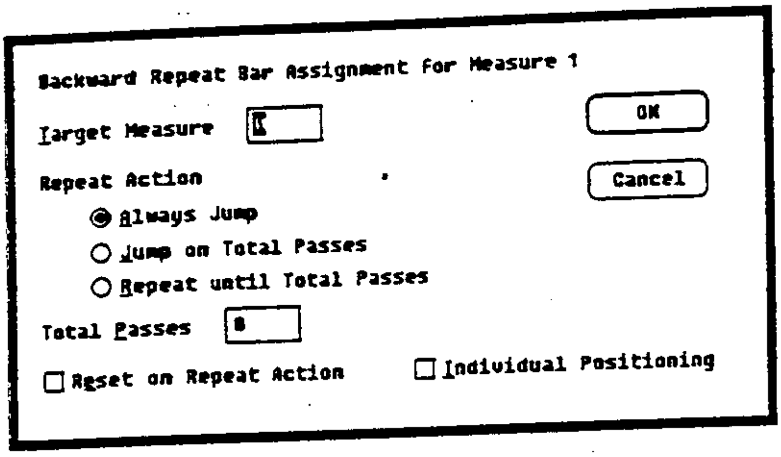
How to get there

Click the Repeat Tool ▤, click a measure, then double-click one of the two middle repeat icons (both of which are backward repeat barlines). (Or, if a backward repeat barline is already in the score, double-click its handle.)

BACKWARD REPEAT BAR ASSIGNMENT FOR MEASURE (#) DIALOG BOX

WHAT IT DOES

The two middle barline icons (the Backward Repeat and the Backward Repeat with Bracket) are not *just* graphic repeat barlines. They can be defined to affect playback. The way in which Finale performs this repeat and the measure to which it repeats are determined in this dialog box.



Backward Repeat Bar Assignment for Measure 1

Target Measure: 1

Repeat Action

● Always Jump

○ Jump on Total Passes

○ Repeat until Total Passes

Total Passes: 0

☐ Reset on Repeat Action

☐ Individual Positioning

- Backward Repeat Bar Assignment for Measure (#). This indicator specifies the measure in which the repeat barline is to appear.
- Target Measure. This number specifies the measure Finale will jump to when playback reaches the repeat barline. A repeat barline doesn't necessarily direct the playback *backward*—the playback could jump to a *later* measure.
- Always Jump. If you select this radio button, Finale will execute the repeat every time the playback reaches the repeat barline—creating, in effect, an infinite loop.
- Jump on Total Passes. If you select this radio button, Finale will only execute the repeat upon one particular repetition of the music (as specified by the number in the Total Passes box).
- Repeat until Total Passes. If you select this radio button, Finale will execute the repeat *every* time the playback reaches the repeat barline until it's been reached a specified number of times (the number in the Total Passes box). Thereafter, it won't execute the repeat (the barline will behave like a normal barline).
- Total Passes. The Total Passes box lets you specify how many times during playback Finale should reach the repeat barline (how high it should "count") before performing the Repeat Action you've specified. (The number in the Total Passes box has no effect if you've selected Always Jump.)
- Reset on Repeat Action. Once Finale has played the music the number of times in the Total Passes box—and thus performed the Repeat Action—it can reset its internal "counter" back to zero and begin counting toward the Total Passes number again. This option could be useful if you're creating nested repeats and want an inner repeat to be fully executed with each pass of the larger repeated region.
- Individual Positioning. If you've selected a repeat barline with a bracket attached, Finale usually places an identical bracket in every staff. Click Individual Positioning to allow each staff's bracket to be moved or resized independently. A bracket for which you've specified Individual Positioning may be stretched horizontally as long as you want—a useful fact to remember if you're creating, for example, a first ending that's four measures long. (If you *don't* specify Individual Positioning, you can only drag the bracket to about the length of a measure.)
- OK. Click OK to confirm the settings you've made in this dialog box and place the repeat sign in the score (if it wasn't there already).
- Cancel. Click Cancel to tell Finale to ignore any changes you made in this dialog box and return you to the score, where no repeat sign appears (or, if you were editing an existing repeat, no changes take place).

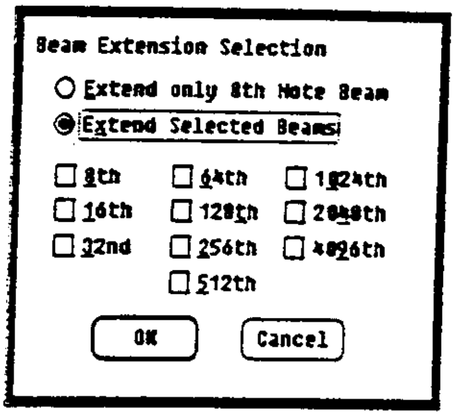
17 Beam Extension Selection dialog box

HOW TO GET THERE

Click the Special Tools Tool , then click any measure containing beamed notes. The Special Tools window appears. Click the Beam Extension Tool . A handle appears at each end of each beam. Click the handle at the end of the beam you want to extend, or Shift-click a handle on a beam you've already extended.

WHAT IT DOES

When you extend a beam (for example, to beam across a barline), the Beam Extension Selection dialog box lets you specify whether you want to extend all the beams (if there are sixteenth-note and other secondary beams), or only selected secondary beams.



Beam Extension Selection

○ Extend only 8th Note Beam
● Extend Selected Beams

☐ 8th ☐ 64th ☐ 1024th
☐ 16th ☐ 128th ☐ 2048th
☐ 32nd ☐ 256th ☐ 4096th
☐ 512th

- **Extend Only 8th Note Beam.** Leave this radio button selected if you only want the outer (eighth-note) beam extended.
- **Extend Selected Beams.** When you click this radio button, a group of check box options appears, listing the beams you can extend: 8th, 16th, 32nd, 64th, 128th, 256th, 512th, 1024th, 2048th, or 4096th. Select as many as you like.
- **OK.** Click OK to confirm the settings you've made in this dialog box and return to the Special Tools window, where you can now drag the handle (the one you originally clicked) to extend the beams. To change your beam selections, Shift-click the handle. The Beam Extension Selection dialog box reappears.
- **Cancel.** Click Cancel to tell Finale to ignore any changes you made in this dialog box and return you to the Special Tools window.

18 Beaming Chart for Frame (#) dialog box

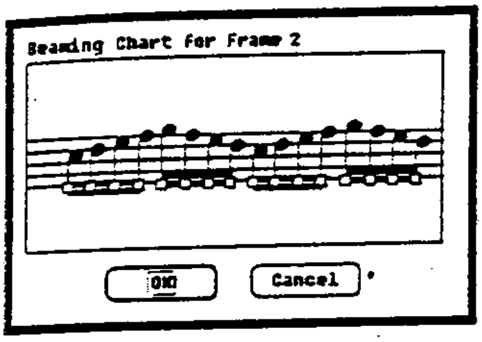
HOW TO GET THERE

Click the Mirror Tool , then click an empty measure. The Tilting Mirror dialog box appears. Assemble a *composite mirror* by clicking the arrow buttons to maneuver your "window" from measure to measure in the score, dragging the dotted line "cut bar" handles inward to enclose the desired notes, clicking Next, and saving your changes. Repeat this process as needed. Click OK, then click Rebeam, then click Rebeam to Beam Chart. (For a more complete discussion of composite mirrors, see "Mirroring" in the *Finale Encyclopedia.*)

Or, if a mirror already exists in the score, Shift-click it. The Mirror Attributes dialog box appears. Click Rebeam, then click Rebeam to Beam Chart.

WHAT IT DOES

Using the cut bars as described above, you can assemble a measure composed of notes copied from other measures in the score. The resultant measure is a *composite mirror* whose notes are dynamically linked to the "real" notes from which they were copied. Because you build a composite mirror by combining material from other measures, the beaming of eighth notes (and smaller values) may not be correct. The Beaming Chart dialog box lets you specify the beaming in a composite mirror.



Beaming Chart for Frame 2

- Beaming Chart for Frame (#). This beaming window displays a handle for each eighth note (or smaller value). You *break a beam* between one note and another by clicking the handle of the second note. Any notes whose handles you haven't selected will be beamed together. (If you want all notes beamed together, select the first handle in the measure.)
- OK. Click OK to confirm the rebeaming you've done and return to the Mirror Attributes dialog box.
- Cancel. Click Cancel to tell Finale to ignore any changes you made in this dialog box, leave the beaming as it was, and return to the Mirror Attributes dialog box.

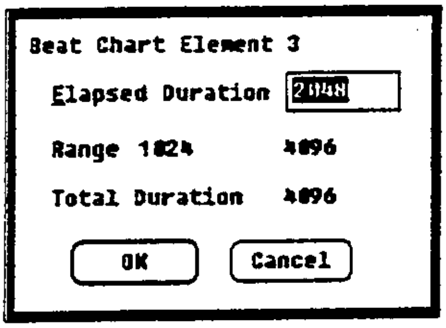
/3 Beat Chart Element (#) dialog box

HOW TO GET THERE

Click the Measure Attributes Tool ▤, and click the bottom handle of any barline that has two handles. (Such measures are specified as having *beat charts*. There are two ways to provide a measure with a beat chart. First, you can set its positioning by using Mass Mover Metatool 3 or 4. Second, you can click either Use a Beat Positioning Chart or Use a Beat Positioning Chart but Allow Manual Positioning in the Measure Attributes dialog box for the desired measure.) The beat chart appears. Double-click the top handle of any (except the first) pair in the beat chart.

WHAT IT DOES

A beat chart lets you change the horizontal position of a beat in all staves at once. For example, you might want to drag the fourth beat of a measure slightly to the left to allow room for a septuplet run in the strings. Finale normally provides a handle on every beat or every note in the measure.



Beat Chart Element 3

Elapsed Duration 2048

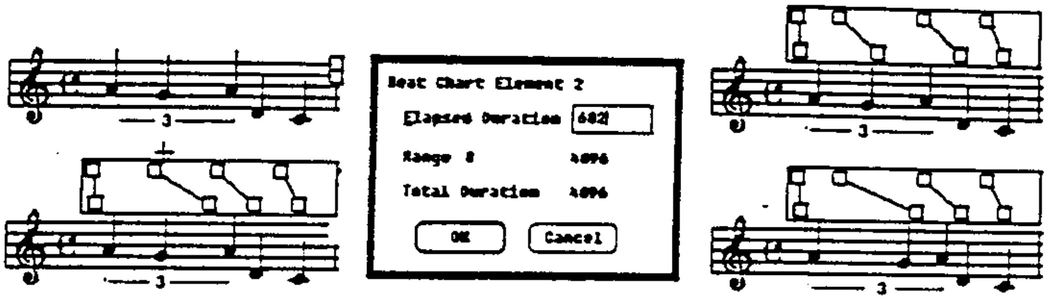
Range 1024 4096

Total Duration 4096

Using this dialog box, you can specify a precise beat or subdivision of a beat that you want a particular beat chart handle to control—even if there's no note that falls on that beat.

- Elapsed Duration. This number (in EDUs, 1024 per quarter note) tells which beat (or which subdivision of a beat) has its horizontal positioning controlled by this handle. (If the box displays a value of 1024 EDUs, then you can drag the *lower* handle of the pair to the left or right to reposition the occurrence of the *second quarter note* in all staves—1024 EDUs, or *one* quarter note, has already elapsed.)

For example, if you want to move the second note of a triplet slightly to one side (in all staves), you can specify precisely which element of the triplet you want the handle to control by calculating the appropriate EDU value to enter into the Elapsed Duration text box. (In this example, if the quarter-note triplet begins on the first beat, you'd type 682 into the box, because that's one-third of 2048 [the total EDU value of the quarter-note triplet]. See the illustration below.)



Beat Chart Element 2
Elapsed Duration 682
Range 0 4096
Total Duration 4096

To adjust the position of one note of a triplet, click the bottom handle of the right barline (top left). Double-click the top handle of the beat you want to move (bottom left); the Beat Chart Element dialog box appears. In the text box, enter the EDU value that corresponds to the second quarter note's duration (one-third of 2048, or 682); click OK. The new handle is "attached" squarely to the second note of the triplet (top right). Drag the bottom handle to move the second quarter note of the triplet (bottom right).

- Range (#—#). These indicators tell you how far you can drag the lower repositioning handle, measured in EDUs (1024 per quarter note) from the beginning of the measure. In essence, the numbers simply tell you that you can't drag the handle you clicked past the handles on either side of it (whose positions are indicated by the Range numbers). Similarly, the number you enter into the Elapsed Duration box must be within this indicated range.
- **Total Duration.** The number in this box, in EDUs (1024 per quarter note), tells you the total duration of the measure.
- **OK ◆ Cancel.** Click OK to confirm, or Cancel to discard, any changes you've made in this dialog box and return to the beat chart.

20 Bracket (Group) Definition (#) dialog box

HOW TO GET THERE

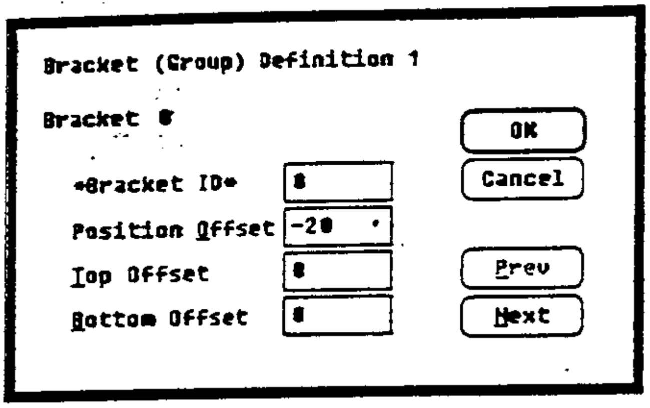
Click the Bracket Tool, then click any staff that's part of a staff group. (For more information, see "Staff groups" in the *Finale Encyclopedia.*) If a bracket is already in the score, you can also double-click one of its handles.

If you're creating a Staff Expression or Score Expression that you want to look like a bracket, click the Staff Expression Tool or Score Expression Tool, then click the note (Staff Expression) or measure (Score Expression) to which you want to attach it. Click Shape, Create, then *Bracket*.

If you're creating a floating measure with the Arbitrary Music Tool, click the tool, then click a measure (Scroll View) or double-click a location on the page (Page View) to which you want to attach it. In the Arbitrary Music Designer, click *Group*.

WHAT IT DOES

Once you've grouped staves together, you can connect them at the left edge with a bracket (in fact, up to 16 nested brackets). For a discussion of grouping staves, see "Staff groups" in the *Finale Encyclopedia.* The Bracket (Group) Definition dialog box lets you choose one of Finale's three bracket shapes to use, and lets you position it precisely in relation to the staves. (If you're accessing this box from the Staff Expression or Score Expression tools, you can place the bracket as a Shape Expression anywhere in the score, and even define it for playback like any Staff Expression or Score Expression.)



Bracket (Group) Definition 1

Bracket 0

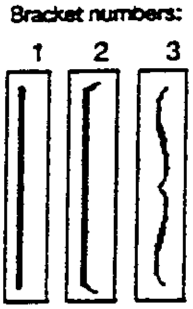
•Bracket ID• 0

Position Offset -20

Top Offset 0

Bottom Offset 0

- Bracket (Group) Definition (#). This indicator lets you know the Group number of the staves you're bracketing.
- Bracket (#). Any staff group can have up to 16 brackets attached. Finale numbers them sequentially. This indicator tells you which bracket is being edited.
- •Bracket ID•. This number (1, 2, or 3) tells you which type of Finale bracket is being selected. To see the choices, click the words •Bracket ID•, and you'll see the palette of three brackets, numbered 1, 2, and 3.



Double-click the bracket you want. Finale will enter the corresponding number in the •Bracket ID• text box. (To remove a bracket you've already selected, enter zero in this box.)

- Position Offset. This number tells Finale how far from the left edge of the grouped staves (or from the floating measure) to place the bracket, in EVPUs (288 per inch). A negative number moves the bracket to the left. When you're creating a staff-group bracket, Finale proposes a value of –20, which places the bracket just to the left of the staves.

  If you're creating a bracket as a Staff Expression or Score Expression, the Position Offset is the distance between the bracket and its own handle.
- Top Offset ◆ Bottom Offset. These numbers, measured in EVPUs (288 per inch), tell Finale how far to extend the upper and lower ends of the bracket in relation to the top of the top staff and bottom of the bottom staff in the group, respectively. The default values, zero, place the bracket's ends even with the top and bottom lines of the staff group. A positive number for either parameter extends the corresponding end of the bracket upward. Keep in mind that you can always drag the bracket's ends manually once it's in the score. (If you're creating a bracket for use as a Staff Expression or Score Expression, you *must* specify a Top or Bottom Offset—otherwise it will have a length of zero, which means it will be invisible.)

- Prev ◆ Next. In the event you've assigned more than one bracket to a staff group, these buttons are used to scroll through the settings for each. (If you accessed this dialog box by double-clicking an individual bracket's handle, these buttons are dimmed.)
- OK. Click OK to confirm the settings you've made in this dialog box and return to the score, where the bracket is now in place (unless you're using the Arbitrary Music, Staff Expression or Score Expression tools, in which case you return to the previous dialog box).
- Cancel. Click Cancel to tell Finale to ignore any changes you made in this dialog box and return you to the score (or previous dialog box) without placing any bracket in the score.

21

Bracket Selection dialog box

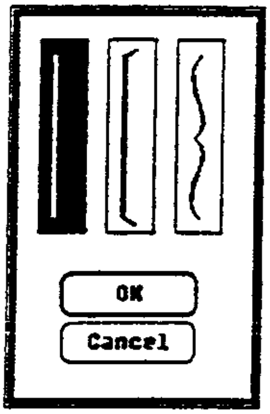
How to get there

Click the words "Bracket ID" in any of the Bracket (Group) Definition dialog boxes (Arbitrary Music, Score Expression, Staff Expression, or Bracket tools. See "Bracket [Group] Definition [#] dialog box").

(This dialog box has no on-screen title.)

What it does

There are three brackets available in Finale, numbered 1, 2, and 3. You can see them displayed in this dialog box and double-click one to select it (or click it once and click OK).



- [Bracket icons]. These are the three brackets available in Finale. (The rightmost is the "curly piano brace," bracket number 3.) Double-click one to select it and exit the dialog box.
- OK. If you've clicked one of the three brackets, click OK to return to the Bracket (Group) Definition dialog box. Finale enters the number of the bracket you selected in the "Bracket ID" text box.
- Cancel. Click Cancel to return to the Bracket (Group) Definition dialog box without choosing any bracket.

22 Captured Performance Options dialog box

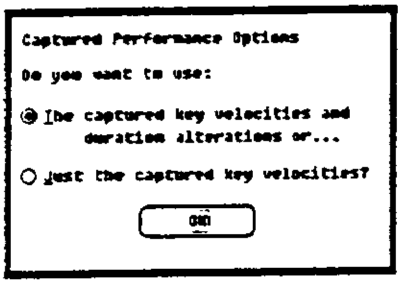
How to get there

Click the Playback Tool. Choose Playback Options from the Playback menu and click Use Captured Performance.

What it does

When you record a real-time performance using the Transcription Tool, Finale gives you the option of "capturing the performance." This performance data includes the velocity information (how hard you struck each key) as well as certain rhythmic information having to do with the minor tempo fluctuations *within each beat* that give a piece a human "feel" (the Start and Stop Time data—not to be confused with *Time Dilation* information, which describes fluctuations of the actual tempo, such as ritards and accelerandi).

The useful part of this feature is that Finale will play the *notes* displayed in the score, but with the velocity information (and rhythmic fluctuations) captured from the real-time performance. Suppose the first note of the piece was accented, for example—even if you change its *pitch* with the Speedy Note Entry Tool (by dragging the note up or down), the note will still be accented and have precisely the same rhythmic "feel" in playback as it did in the original performance.



Captured Performance Options

Do you want to use:

◉ The captured key velocities and duration alterations or...

○ Just the captured key velocities?

- The captured key velocities and duration alterations. Select this radio button if you want Finale to apply the velocity *and* rhythmic data (key velocity and duration alterations) captured from the real-time performance.
- Just the captured key velocities. Select this radio button if you want Finale to apply *only* the velocity data captured from the real-time performance (key velocity). When it plays back your score, Finale won't use the Start and Stop Time data captured from your original performance. The result will be a more quantized, rhythmically perfect performance.
- OK. Click OK to confirm your choice and return to the Playback Options dialog box.

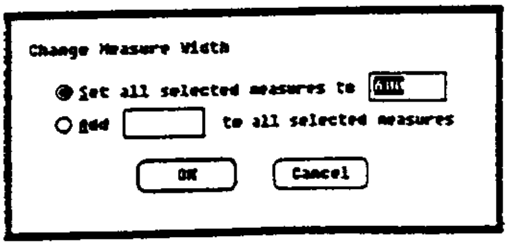
23 Change Measure Width dialog box

How to get there

Click the Mass Mover Tool, and select a region of measures. Choose Change Width from the Mass Edit menu.

What it does

In this dialog box you can set all the selected measures to a uniform horizontal width, or you can add or subtract a specified amount from the widths of all selected measures (in all staves).



Change Measure Width

● Set all selected measures to

○ Add ☐ to all selected measures

- Set all selected measures to _____. If you select this radio button, the number you enter in the text box specifies the width to which you'll be setting all selected measures, measured in EVPUs (288 per inch), regardless of their current widths.
- Add _____ to all selected measures. If you select this radio button, the number you enter in the text box specifies the amount of width you'll be *adding* to all selected measures, measured in EVPUs (288 per inch). This number can be positive, to make the measures wider, or negative, to make them narrower. In either case, the "Add ___ to" command maintains the relative widths of various measures, because it's adding the same amount to each.
- OK. Click OK to confirm the changes you've made to the selected measures and return to the score.
- Cancel. Click Cancel to tell Finale to ignore any changes you made in this dialog box. You return to the score, where the selected measures are unaffected.

Check System Fonts dialog box

See " 'Do you want the piece fonts...' dialog box."

Character Selection box

See "Symbol Selection palette."

24 Chord Analysis Options dialog box

HOW TO GET THERE

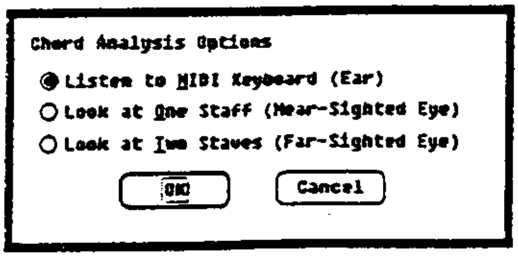
Click the Chord Tool, then CTRL-click any note in the score.

WHAT IT DOES

Finale can add chord symbols automatically to your piece. In the Chord Analysis Options dialog box, you can choose from three automatic chord analysis methods. All three methods work best if you've already loaded a Chord Suffix Library (by choosing Load Library from the File menu). If DEFAULT.MUS is in place in the FINALE directory, you don't have to load this library, since the most common chord suffixes have been loaded already.

If you're entering chord symbols using any of the following three methods and you play a chord Finale doesn't recognize, it will display a dialog box that says "Finale cannot find a match in the suffix library...." If you click "Let Finale do it," Finale will attempt to create the proper chord suffix and place the resultant chord symbol in the score. For most chord qualities (M, m, Maj7, m7, dim, m7♭5, aug, sus4, and so on), Finale will arrive at the right solution.

You can "teach" Finale some of the chords it doesn't identify correctly. When you first see the "Finale cannot find a match" dialog box, click "I'll do it" to access the Chord Suffix Editor dialog box. Then create the chord suffix in this dialog box (see "Chord Suffix Editor dialog box"). The next time you play the chord (in any octave and any voicing), Finale will know what chord symbol to display.



● Listen to MIDI Keyboard (Ear)
○ Look at One Staff (Near-Sighted Eye)
○ Look at Two Staves (Far-Sighted Eye)

- Listen to MIDI keyboard (Ear). If you select this radio button, Finale will add a chord symbol above the note you CTRL-clicked when you play the chord on your synthesizer. (It's "listening" to the chord you play.) The register of the chord you play doesn't matter, but the inversion does. If you play a C chord with an E on the bottom, Finale will notate it as a C/E chord symbol above the note.
- Look at One Staff (Nearsighted Eye). If you select this radio button, Finale will immediately analyze the notes in the chord you CTRL-clicked. (It can only "see" as far as the staff you clicked.) Once again, if it doesn't recognize the chord, it will display a dialog box letting you know. To analyze a chord at another place in the staff, CTRL-click the chord.
- Look at Two Staves (Farsighted Eye). If you select this radio button, Finale will immediately analyze the notes in the chord you CTRL-clicked, taking into account the notes *in the next staff down*. (It can "see" across both staves.) In other words, it will use notes struck simultaneously in both staves to formulate its chord guess, making this a useful option for deriving chord symbols from piano parts.

  To analyze another two-staff chord, CTRL-click the notes in the upper-staff. Once again, if Finale doesn't recognize the chord, it will display a dialog box letting you know.
- OK. Click OK to confirm your choice of analysis method and begin the chord-analysis process.
- Cancel. Click Cancel to return to the score and exit the chord analysis mode.

25Chord Definition dialog box

How to get there

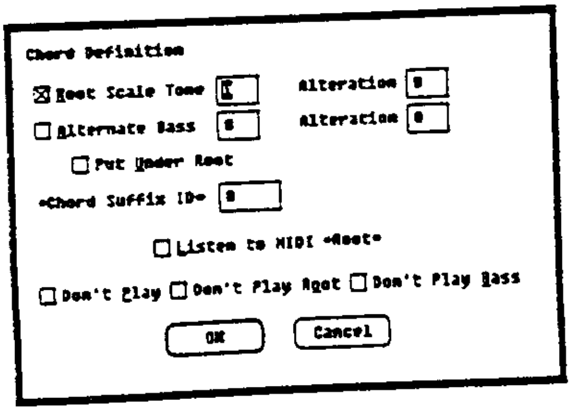
Click the Chord Tool, and click any note. If there's already a chord symbol in the score, click the note to which it's attached. The chord's handle appears. Double-click the handle.

The Chord Definition box also appears if you select the Chord Tool and press CTRL-number (any number from 1 to 8). That's because pressing CTRL-number is the sequence for programming a Chord Metatool.

What it does

The Chord Definition dialog box lets you build new chord symbols to place in the score. It also provides an entrance to the Chord Suffix Editor, where you can build new chord symbol suffixes with any combination of fonts and sizes, which Finale will automatically place in the score if you play the same chord again later using one of the automatic analysis modes.

If you access this box by pressing CTRL-number, Finale will memorize any chord you build in the dialog box and assign it to the number key you pressed. For example, if you press CTRL-5 and build an E♭13/G chord in the Chord Definition box, then you can pop this chord into the score at any point just by clicking the note to which you want it attached while pressing 5. You can program up to eight such Metatools—one each to the number keys 1 through 8.



- **Root Scale Tone.** The number you enter in this text box is the root of the chord, *counting diatonic steps from zero* (the first note of the scale). To indicate a C chord in the key of C, enter zero (0) in this box. To indicate a G chord in the key of C, enter 4. In general, you'll want the check box selected, telling Finale to display the root letter name as part of the chord symbol. You can omit the root from the chord symbol by deselecting this check box (for example, to create the "rootless" chords in this sequence: Cmaj7 /B /A).
- **Root Scale Tone—Alteration.** You can specify a modification of the diatonic scale step you've specified as the root of the chord by entering a number in this text box (measured in half steps from the unmodified diatonic step). A positive number raises the root by half steps, a negative number lowers the root by half steps.

  For example, to create an E♭ chord in the key of C, enter a 2 in the Root Scale Tone box (which would normally create an E chord symbol), but enter –1 in the Alteration box. To specify an F♯ chord in the key of C, enter a 3 in the Root Scale Tone box and enter 1 in the Alteration box.

  Note: To create some of the less-common enharmonic spellings of chord symbols (ones that occur at the natural half steps in a scale), you must "over-shoot" the root and then compensate with a more extreme alteration. For example, to create a F♭ in the key of C, enter a 4 in the Root Scale Tone box and enter –3 in the Alteration box.
- **Alternate Bass.** If you select this check box, Finale will use the number in the text box as an alternate bass note, and will notate it as part of a "slash" chord symbol (such as Cmaj7/E). The numbering scheme is the same as for the Root Scale Tone—in other words, the first note of the scale is considered *zero*. For example, if you're in the key of C and the Root Scale Tone is zero (C), select Alternate Bass and enter 4 to produce a C/G chord in the score.
- **Alternate Bass—Alteration.** You can specify a modification of one of the diatonic scale steps for the alternate bass note by entering a number in this text box (measured in half steps). A positive number raises the root by half steps, a negative number lowers the root by half steps.

  For example, to create a C chord over a B♭ bass note in the key of C, enter 0 in the Root Scale Tone box (to create the C chord), 6 in the Alternate Bass text box (to create the B bass note), and enter –1 in the Alteration box to lower the alternate bass note by a half step (to B♭).
- **Put Under Root.** Select this check box to display the alternate bass note (if any) directly underneath the chord symbol (as though it's the denominator of a fraction) instead of following a slash.
- ***Chord Suffix ID*.** This text box identifies the chord suffix by a number. If the number is zero, no suffix has yet been defined. Click the words *Chord Suffix ID* to bring up the Chord Suffix Selection dialog box. This dialog box displays any suffixes that have been loaded (via a Chord Suffix Library) or created (by you or by Finale) in this piece. Double-click one to select it.

  If the text box already contains a number (other than zero), click the words *Chord Suffix ID* to enter the Chord Suffix Editor, where you can change the suffix's spacing, specify a font for any character, or determine whether it notates a major chord suffix as "maj" or "M" (see "Chord Suffix Editor dialog box").
- **Listen to MIDI *Root*, *Bass*, or *Suffix*.** As a shortcut to building a chord symbol, select the Listen to MIDI check box, then *play* the root note of a chord on your synthesizer. Finale enters the correct number in the Root Scale Tone box, and removes the X from the Listen to MIDI box.

  To specify an alternate bass note using this method, click the word *Root*. It will change to *Bass*. Click Listen to MIDI again, then play the bass note. Finale puts the appropriate number in the Alternate Bass text box and removes the X from the Listen to MIDI box.

Once you've established the root and bass note of a chord you're creating with this method, click the word "Bass" to change it to "Suffix". Once again, click Listen to MIDI. This time, play the chord suffix alone (the remaining notes of the chord, without the root and without the bass). If the corresponding suffix has been defined (by you, Finale, or by loading a Chord Suffix Library), the suffix's number appears in the "Chord Suffix ID" box. If the chord suffix hasn't yet been defined for this piece, nothing happens.

- **Don't Play ◆ Don't Play Root ◆ Don't Play Bass.** These three check boxes govern the playback of the chord symbol you're designing. Click Don't Play if you don't want the chord to play back at all. Click Don't Play Root or Don't Play Bass to omit the root or bass note, respectively, from this chord's playback.

  All chords are initially created without any of these boxes checked. In other words, all chords initially play back. You can render *all* chords above a staff silent by routing them to an unused MIDI channel (Staff Attributes Tool). See "Chord symbols—To prevent chord symbols from playing back" in the *Finale Encyclopedia.*
- **OK.** Click OK to return to the score and add the chord you've created or edited to the score.
- **Cancel.** Click Cancel to return to the score without adding, or making changes to, a chord.

26

Chord Suffix Editor dialog box

How to get there

Click the Chord Tool, then click any note that doesn't have a chord symbol attached. In the Chord Definition box, click "Chord Suffix ID" to enter the Chord Suffix Selection box, then click Create. (Or, if there are already chord suffixes listed in the Chord Suffix Selection box, click one and then click Edit.)

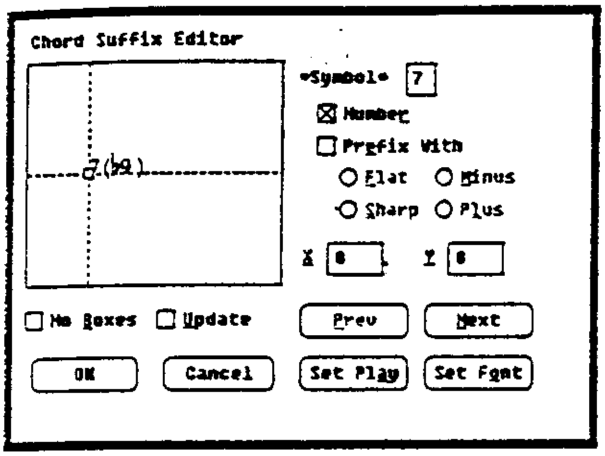
If a note has a chord symbol attached, click the note to make the chord's handle appear. Double-click the handle, then click "Chord Suffix ID".

What it does

In this box you can create and edit chord suffixes. Finale perceives a chord as a root note together with notes at specific intervals above it. These notes comprise the suffix. Therefore, Finale uses the same suffix whether you play a C major seventh or an F major seventh—the relationship of the suffix notes to the root is the same.

Each letter of the suffix can have its own font, size, and position, making (for example) subscript and superscript numbers possible. You can only edit one character of the suffix at a time, moving among the characters with the Prev and Next buttons. Use this dialog box both to define the graphic appearance of the suffix and to specify a voicing for a chord's playback.

You can also use this dialog box to teach Finale new chords when you're entering chords using one of Finale's automatic analysis modes. When you see the "Finale cannot find a match" dialog box, click "I'll do it" to access the Chord Suffix Editor dialog box. Then create the chord suffix (see "Chord Suffix Editor dialog box"). The next time you play the chord (in any octave or voicing), Finale will know what chord symbol to display. This custom teaching feature is "root-specific." If you teach Finale to recognize a chord in the key of C, it will also recognize that chord in other keys.



Chord Suffix Editor

Symbol 7

☒ Number

☐ Prefix With

X 0 Y 0

☐ No Boxes ☐ Update

- *Symbol*. This text box displays the currently selected character of the chord suffix. If you're creating a new suffix, the box is initially empty. Type the first letter of the new suffix here, and click Next or Update to make it appear in the display. The character in the *Symbol* box is always displayed in the System 12-point font, even if you've specified a different font for the character. (The character will appear with the correct font in the display area.)

  If you want to choose the character from a palette, set the font with the Set Font button. Then click the word *Symbol*. Finale displays a selection box containing every symbol in the font. Double-click the one you want. Its corresponding System font character appears in the *Symbol* text box.

  You can only type one letter at a time into the *Symbol* box unless you've told Finale that you're entering a number (by selecting Number), in which case you can enter a two-digit number.

- Number. Select this option if the symbol you're adding to a chord suffix is a number, in which case the *Symbol* text box will allow you to type two-digit numbers. For example, select Number and enter 13 in the *Symbol* box. If you didn't select Number, you'd have to enter the 1 and the 3 as separate symbols.

- **Prefix with: flat ◆ sharp ◆ plus ◆ minus.** If the "Prefix with" check box is selected, the four prefix options become available (flat, sharp, plus, and minus). You'll generally use these prefixes in conjunction with a number (–9, for example), but they'll work on an alphabetic character too. You can add a separate prefix to each character or number in the chord suffix. The font and size for the flat and sharp in these prefixes is set with the ACCIs button in the Font Selection dialog box (Special menu).

- X ◆ Y. The X and Y boxes contain coordinates that determine the distance of the currently selected character. The numbers are in EVPUs (288 per inch), and the chord suffix handle (where the crosshairs intersect, at the suffix's lower-left corner) is considered the zero point. The X number sets horizontal distance (a positive number moves the character to the right, a negative number moves it to the left) and the Y number sets the vertical distance (a positive number moves the character upward, a negative number moves it downward).

  If you drag the currently selected character's handle in any direction, the X and Y numbers change automatically as you move it. If you're trying to align characters with each other, you may find that typing values in the X and Y boxes gives you greater precision. Enter a new value in the X or Y box, then click Update to see the effect that the new coordinates have on the display. (Each time you add a new character, Finale automatically adds enough EVPUs to the X coordinate to make room for the new character.)

- Prev ◆ Next. Use the Prev and Next buttons to move through the various characters that comprise the chord suffix (because you can only edit one letter or number at a time). If you've already selected the last character in the suffix (and it's displayed in the •Symbol• text box), then click Next to open a slot for an additional character. Finale will automatically add enough EVPUs to the X positioning coordinate of the new character's handle so that it doesn't overlap the previous character.
- Set Play. Click this button to enter the Suffix Keynumber Offsets dialog box, where you can define a particular voicing for playing back a particular chord symbol.
- Set Font. Click this button to enter the Text Font, Size, and Style selection box, where you can specify the type characteristics of the currently selected character. This can be a useful button if you're combining several fonts within a single suffix—for example, if the suffix contains a half-diminished symbol (ø), you can use the proper symbol from the Petrucci music font. (The current character for •Symbol• is displayed in the System 12-point font, no matter what font you've selected using the Set Font button. Click Update to see the effects of your font changes in the display area.)

  Set Font can only change one character at a time. If you want to change all suffixes at once to a new font, use Swap One Font for Another in the Data Check dialog box (Edit menu). If you want to change the font for the *letter name* (root) of all your chord symbols (instead of the suffixes), use the Chord button in the Font Selection dialog box (Special menu). There's a button labeled ACCIs in the same box, with which you can set the font for the accidentals in the roots of your chord symbols (E♭, for example) as well as the flat and sharp prefixes within the chord suffixes.
- No Boxes. Finale normally displays a small square handle at the lower-left corner of the currently selected character, which you can drag to reposition the character. Click No Boxes if you want these handles to be invisible (if they're obscuring a small character, for example). You can still drag the character by its handle, but the handle itself will be invisible.
- Update. The Update check box has two functions. First, you can click it to see the effects of any changes you make (in the X, Y, or •Symbol• text boxes, or using the Set Font or prefix buttons) on the suffix display.

  Second, when the Update check box is selected, Finale will use "dynamic drawing" when you drag a character's handle. In other words, you'll see the character at all times while you're dragging it. When Update is not selected, you'll only see the character in its new position when you finish dragging.
- OK. Click OK to confirm the settings you've made in this dialog box and return to the Chord Definition (or Chord Selection) box. If you've created a new suffix, it's now stored in the Chord Selection box.
- Cancel. Click Cancel to tell Finale to ignore any changes you made in the Chord Suffix Editor. You return to the Chord Definition or Chord Selection dialog box. If you were creating a new suffix, it's now discarded.

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Chord Suffix Selection dialog box

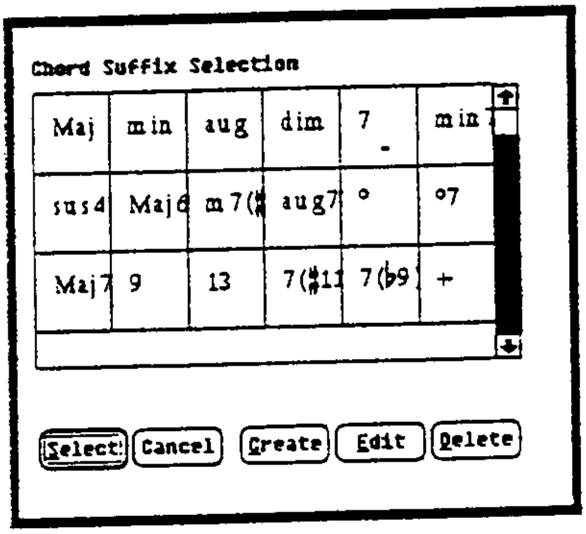
HOW TO GET THERE

Click the Chord Tool, then click a note that has no chord symbol attached. In the Chord Definition box, click •Chord Suffix ID•.

If a note has a chord symbol attached, click the note to make the chord handle appear. Double-click the handle, change the number in the •Chord Suffix ID• box to zero, and click the words •Chord Suffix ID•.

WHAT IT DOES

The Chord Suffix Selection dialog box displays any chord suffixes you've created in (or loaded into) the file. It allows you to select, delete, or edit any of the suffixes. It also provides an entrance to the Chord Suffix Editor, where you can design new suffixes.



Chord Suffix Selection

Maj	min	aug	dim	7	min
sus4	Maj6	m7(#	aug7	°	°7
Maj7	9	13	7(#11	7(b9	+

- Select. If you have clicked a chord symbol in this selection palette, click Select to return to the Chord Definition box. Finale puts the number of the suffix you selected in the "Chord Suffix ID" box and places the selected suffix in the score (when you click OK). Double-clicking a suffix is the same as clicking it once and clicking Select.
- Cancel. Click Cancel to return to the Chord Definition box without having made a suffix selection.
- Create. If you don't see the suffix you're looking for in the Chord Suffix Selection box, click Create to enter the Chord Suffix Editor, where you can build your own.
- Edit. If you've selected a suffix in the Chord Suffix Selection box by clicking it once, click Edit to enter the Chord Suffix Editor, where you can modify the suffix's appearance or playback definition. Any alterations you make to one occurrence of a suffix automatically change *all* occurrences of that suffix throughout the score. You might use this technique, for example, to change all occurrences of "Gdim7" to "G°7".
- Delete. If you've selected a suffix in the Chord Suffix Selection box by clicking it once, click Delete to remove it from the selection box. You can't delete a suffix if it's being used in the score.

Chorus (#) dialog box

See "Mass Create."

Clef change dialog box

See "'Do you want to change ...' (clef) dialog box."

28

Clef Designer dialog box

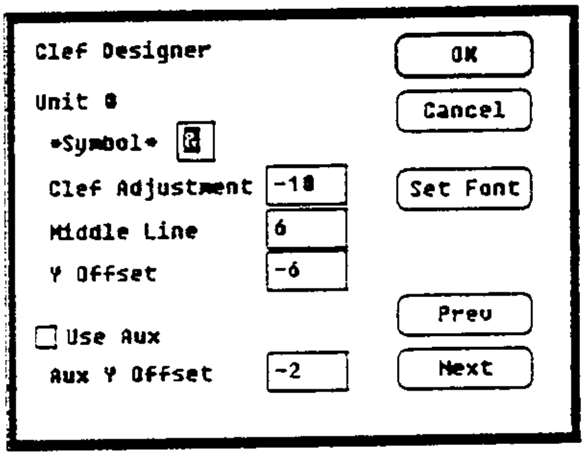
HOW TO GET THERE

Choose Clef Designer from the Special menu.

WHAT IT DOES

Finale supplies you with eight standard *default* clefs. You can either modify the clefs or replace them with custom clefs of your own, using new symbols. Following this entry is a table of Finale's default clefs.

In all cases, if you define a new clef, Finale will treat it intelligently, correctly renotating any music that follows it and always keeping track of the notes' playback pitches. Any new clefs you create appear in the standard palette of eight clefs (replacing existing clefs).



Clef Designer

Unit 0

Symbol &

Clef Adjustment -10

Middle Line 6

Y Offset -6

☐ Use Aux

Aux Y Offset -2

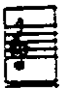
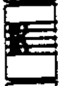
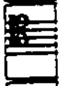
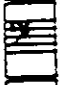
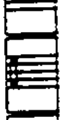
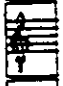
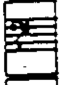
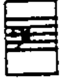
- Unit (#). You can have up to eight clefs in a piece, numbered 0 through 7. The Unit number tells you which of the eight clefs you're editing.
- *Symbol*. The character you enter in this text box tells Finale what symbol to use to represent the clef when it appears in the score. The symbol always appears in this box in the System 12-point font, even if you've specified a different font for the actual display. For example, the treble clef appears in this text box as an ampersand (&), even though in the score (and in Finale's Petrucci music font) it looks like the G-clef symbol (𝄞).

  If you're not sure which letter corresponds to the symbol you want, use Set Font to select the font, then click the word *Symbol*. Finale will display a palette containing every character available in the selected font. If you can't see the top and bottom parts of the clef in the squares that constitute this symbol palette, click Clip. The symbols will no longer be confined to the small squares. With Clip on or off, your symbol and its (ASCII or ANSI) keyboard number appear on the right side of the dialog box.
- Clef Adjustment. This number specifies the middle-C line for this clef. A value of zero places middle C on the *top line* of the staff. In other words, this value indicates the number of lines and spaces away from the top line middle C is to be. The treble clef, which places middle C one ledger line below the staff, has a Clef Adjustment value of –10, because one ledger line below the staff is *ten* lines and spaces *below* the top line of the staff. The bass clef has a Clef Adjustment value of 2, because its middle C is a line and a space *above* the top line of the staff.
- Middle Line. This number specifies the "stem flipper" line or space, below which all notes' stems flip upward, and above which they flip downward. The Middle Line is also the default vertical location for rests. (In all of the eight default clefs, the "stem flipper" line is the middle line of the staff.)

  This value, in lines and spaces, is measured from middle C. For example, the treble clef's "stem flipper" is the middle staff line (the B line). Therefore, its Middle Line value is (positive) 6, because the B line is six lines and spaces *above* middle C.

- Y Offset. The Y Offset value, measured in lines and spaces from the top line of the staff, determines where the new clef will sit on the staff. A value of zero places the *baseline* of the clef on the top line of the staff. The baseline of a clef isn't quite the same as the baseline for regular text. The baseline of a clef is determined by its musical meaning. For example, the baseline of the treble clef isn't the bottom of the character—it's the "curl" that's centered on the G line of the staff. The baseline of the bass clef is centered between the two dots (the F line), and so on. Thus the Y Offset for the treble clef is –6, six lines and spaces *lower* than the top line of the staff.
- Use Aux ◆ Aux Y Offset. The value in the Aux Y Offset box sets the distance between the normal baseline for each clef (as defined in the previous step) and its vertical position (Y Offset) when it occurs as a clef *change* within the score (and hence at a reduced size). It's measured in lines and spaces, and affects all eight clefs defined for the file.

  The clefs in the Petrucci and Sonata music fonts are positioned correctly automatically when they occur as clef changes, but symbols in fonts you design yourself may require this extra adjustment (see "Sonata font" in the *Finale Encyclopedia)*. If you have specified a new Aux Y Offset number, select the Use Aux check box as well.
- OK. Click OK to return to the score. From now on, any time you access the palette of clefs (in the Staff Attributes box, for example, or within the Clef Tool), you'll see your new clef represented as one of the eight available. Remember that when you define a new clef, you *replace* one of the eight default clefs, including any occurrences of it in the score.
- Cancel. Click Cancel to return to the score without making any changes to the clefs in your piece.
- Set Font. Click Set Font to enter the Text Font, Size, and Style Selection box, where you can specify the font you want to use for *all eight* clefs in your file. (You can also specify this font by choosing Font Selection from the Special menu and clicking Clefs.)
- Prev ◆ Next. Click Prev and Next to cycle through the parameters for each of the eight clefs in the current piece. The eight default clefs are shown in the table below.

	Clef number	Name	Clef Adjustment	Middle Line	Y Offset
	0	Treble	–10	6	–6
	1	Alto	–4	0	–4
	2	Tenor	–2	–2	–2
	3	Bass	2	–6	–2
	4	Percussion	–10	6	–4
	5	Treble 8vb	–3	–1	–6
	6	Bass 8vb	–5	1	–2
	7	Baritone (F)	0	–4	–4

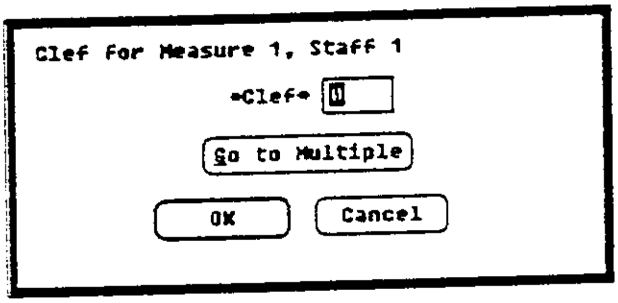
78 Clef for Measure (#) dialog box

HOW TO GET THERE

Click the Clef Tool , then click any measure. If the measure is empty, Finale will offer you the chance to insert a "real" whole rest. (You can't change the clef of an empty measure containing one of Finale's "default" whole rests.)

WHAT IT DOES

You can change the clef at the beginning—or even in the middle—of any measure in the score. In this box you specify which clef you want to use and tell Finale whether you want it to occur at the beginning of the measure or somewhere in the middle. The latter kind of clef change is called a Multiple clef, because you can change the clef several times *within* the same measure.

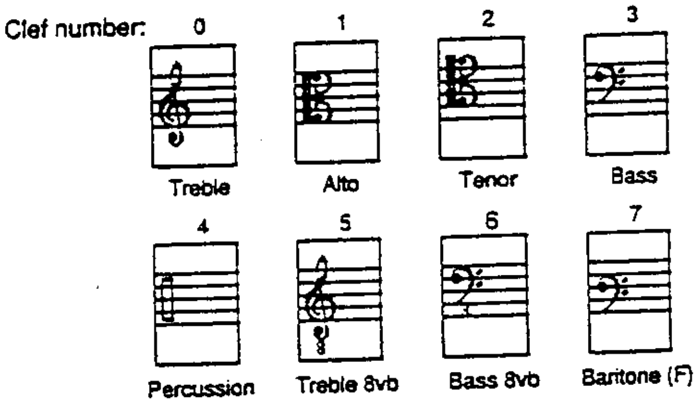


Clef for Measure 1, Staff 1

Clef 0

- Clef for Measure (#), Staff (#). This indicator identifies (by their numbers) the measure and staff you clicked to enter this dialog box.
- *Clef*. The number you enter in this text box tells Finale which of the eight clefs defined for this piece you want to insert into the score (they're numbered from 0 to 7). If you'd rather choose a clef visually, click the word *Clef*. Finale displays a selection palette displaying the eight clefs. Double-click the one you want.

  The clefs are initially defined as follows:



The clefs in Finale are identified by number (0 through 7).

- Go To Multiple. Click Go To Multiple if you want this clef to occur in the middle of a measure (or if you'll be wanting more than one clef to occur in the measure). You return to the score, where you can adjust or delete the new *multiple clef,* or add another.
- OK. Click OK to place the clef you selected at the beginning of the specified measure and return to the score.
- Cancel. Click Cancel to return to the score without adding or editing a clef.

30 Clef Selection dialog box

How to get there

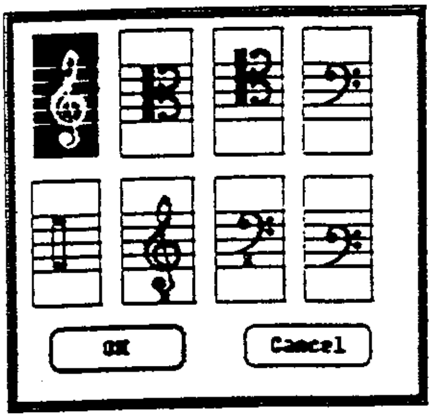
The Clef Selection box appears any time you click the word "Clef" (or "Starting Clef"), which appears in a number of Finale dialog boxes. These dialog boxes include the Clef for Measure, Staff Attributes, Staff Transposition, Parameters, Arbitrary Music Designer, or Multiple Clef dialog boxes.

(This dialog box has no on-screen title.)

What it does

The Clef Selection dialog box displays a palette containing the eight clefs currently available in the piece. Finale initially offers eight clefs, numbered as shown on the previous page.

However, you can edit these clefs or even design your own by using the Clef Designer command in the Special menu. See "Clef Designer dialog box."



- [Clef icons]. These icons illustrate the eight clefs defined for this piece. Double-click one to select it and exit the dialog box.
- OK. Instead of double-clicking a clef's icon, you can click it once and then click OK, which also selects the clef and exits this dialog box. In either case, Finale enters the number of the clef you selected in the "Clef" or "Starting Clef" text box.
- Cancel. Click Cancel to exit the dialog box without making a selection.

31 Click Assignment window

How to get there

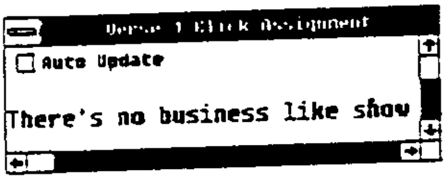
Click the Lyrics Tool . After creating lyrics with the Mass Create command in the Lyrics menu, click the staff to which you want to attach the lyrics, then choose Click Assignment from the Lyrics menu. (If you've created different lyric *types* [Verse, Chorus, and Section], the Click Assignment window will display only the most recent lyric type you've worked on. Use Set Type and Number from the Lyrics menu to specify a different type.)

What it does

The Click Assignment window provides a scrolling display of any lyrics you entered in Mass Create. Use the lower scroll bar to scroll through the lyrics horizontally (click in the gray area to move one full window to the left or right, and click the arrows to move one syllable at a time). If you entered several sets of lyrics (more than one Verse, Chorus, or

Section), use the upper scroll bar to scroll through different sets of the same type. (Choose Set Type and Number from the Lyrics menu to switch lyric types.) You can move the Click Assignment window by dragging its title bar, and you can close it (and exit the Click Assignment mode) by double-clicking its Control-menu box.

When this window is present, each time you click a note in the score, the lyric at the left edge of the Click Assignment window disappears from the window and attaches itself to the note you clicked. (Your clicks need to be within the staff lines, not necessarily on the noteheads.) If you click within the staff at the position of a note while pressing CTRL, Finale will automatically distribute *all* the syllables in the Click Assignment window to the notes in the score, until it runs out of either notes or syllables.



There's no business like show

- Auto Update. If you're assigning syllables to notes in the score by clicking one note at a time, you can select the Auto Update button to make Finale redraw the measure after you assign each syllable, widening it if necessary to accommodate the lyrics. (If you don't select Auto Update, the lyrics may overlap slightly as you're putting them into the score. To space them correctly, use Mass Mover Metatool 3, as described in "Spacing" in the *Finale Encyclopedia.*)
- [Four positioning triangles]. When the Click Assignment window appears, four triangles also appear, at the left edge of the screen. These triangles are handles that control the *baseline* for the lyrics (the invisible line against which the bottoms of the letters align). Each triangle overrides the more global positioning set by the triangles to its left.

  Dragging the leftmost triangle up or down moves the baseline for this set of lyrics vertically, affecting *the entire piece*. The second triangle sets the baseline for this set of lyrics for *this staff only*. The third triangle, whose effect is only visible in Page View, sets the baseline for *this staff* in *this system only* (which can be useful if you have a vocal passage of very low notes requiring that the lyrics be moved down a little bit to make room). The rightmost triangle sets the baseline for the *next syllable* you assign if you're "clicking in" one syllable at a time.

32 Click Input dialog box

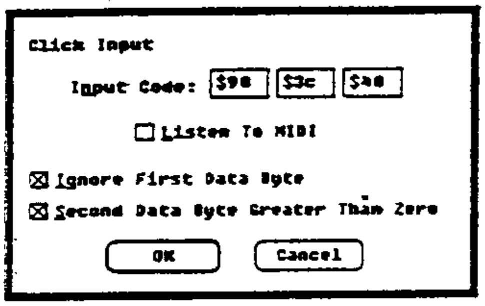
How to get there

Click the Transcription Tool, click a measure in the score, and choose Click Input from the Time Tag menu.

What it does

After recording a real-time performance in the Transcription Tool, you will generally have to make a second pass, during which you tap in tempo along with the playback of your performance, telling Finale where the beats fall in relation to the notes you played. In this case, you don't have to choose Click Input at all. When you record Time Tags in a *separate pass*, Finale assumes that *any* key you tap is meant to be the tempo tap, provided that (1) you've remembered to click the Record button under the words Time Tag, and (2) that you're transmitting your Time Tag signal on *MIDI channel 1.*

If you want to record the performance and the Time Tags *simultaneously,* use the Click Input command to help Finale distinguish between the notes of the performance and the note representing the tempo tap (for example, the highest key on the keyboard). If you plan to play a melody with one hand while tapping a key with the other, use this command to tell Finale what key you'll be tapping. If you're transcribing a sequence being played by your synthesizer or another computer capable of generating a MIDI click track, once more you can tell Finale what to listen for. Finally, if you plan to transmit your Time Tags to Finale on any channel other than MIDI channel 1, use this dialog box to specify the new channel.



Click Input

Input Code: $90 $3c $40

☐ Listen To MIDI

☒ Ignore First Data Byte

☒ Second Data Byte Greater Than Zero

- Input Code. These three text boxes display hexadecimal codes which, taken together, identify the MIDI event (tapping a key or pedal, for example) that Finale will be listening to as a tempo reference (Time Tag input). Unless you're a hexadecimal whiz, use the Listen to MIDI box (see below) instead of typing codes into these boxes.
- Listen to MIDI. When you select this check box, Finale goes into "listening" mode. Finale will translate the next MIDI event you transmit—by tapping a key or pedal—into hexadecimal codes, and will remove the X from the Listen to MIDI box. You've just specified the device (key, pedal, or controller) and the MIDI channel Finale will listen to for Time Tags. Now you're ready to record Time Tags and a performance simultaneously.

  If the X in the Listen to MIDI box doesn't disappear when you play a key or pedal, then your MIDI system is not connected properly (and Finale is receiving no MIDI events at all). For help, see "MIDI Troubleshooting" in Appendix 4 of this volume.
- Ignore First Data Byte. In short, this check box tells Finale how particular it should be about the MIDI event it's receiving—whether to consider *any* key (or controller) to be a Time Tag, or only a *specific* key (or controller). As a practical consideration, *don't* select this box if you plan to record both Time Tags and a keyboard performance simultaneously, because Finale needs to be tuned to a specific key (or controller) to register the Time Tags in order not to confuse them with notes (or controllers) played in the performance. (Technical note: This option is called Ignore First Data Byte because it tells Finale to ignore the second text box—the first data byte—when determining whether or not a MIDI event matches the event you've specified for your Time Tags.)
- Second Data Byte Greater Than Zero. This check box should almost always be selected. The only time it shouldn't be selected is when you're recording a performance and Time Tags simultaneously, and the Time Tags are being generated by a source (such as a drum machine) that Finale could confuse with an actual note in the performance.

  The "second data byte" is the one that lets Finale know the *qualitative value* of the specified tag transmission—the key velocity of the Time Tags, for example. Unless you strike the key with *precisely* the specified key velocity, Finale won't know that a Time Tag has occurred. Because a drum machine *can* generate a click track where every "tap" has a uniform key velocity, you can tell Finale only to register incoming Time Tag signals with that specific velocity by turning off this option. In this way Finale won't confuse the drum machine's click track notes with notes of the same pitch you happen to play during your performance, because it will only register notes of the *precise* key velocity value you specified as Time Tags.
- OK. Click OK to confirm your Time Tag input settings and return to the Transcription window.
- Cancel. Click Cancel to tell Finale to ignore any changes you made in this dialog box and return to the Transcription window. The default settings (a tap on any key or pedal, over MIDI channel 1, will be considered a Time Tag) remain in force.

33 Click Output Type dialog box

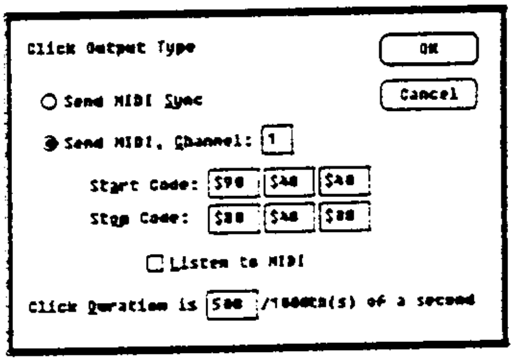
HOW TO GET THERE

Click the Transcription Tool, click a measure in the score, and choose Click Output from the Time Tag menu.

WHAT IT DOES

There are two cases where you might like Finale to provide a click track, or metronome, as you record in the Transcription window. First, you might like Finale to provide a "click track" as you record a real-time performance in the Transcription window, so that you won't have to record Time Tags in a separate pass. The "click track" is nothing more than playback of Time Tags that Finale has placed automatically (see "Metronome" in the *Finale Encyclopedia.*)

Second, you might want Finale to drive an external sequencer or computer using MIDI Sync (MIDI song pointer data), so that the external device will play in tempo with Finale. See "MIDI Sync " in the *Finale Encyclopedia.*



Click Output Type

○ Send MIDI Sync

● Send MIDI, Channel: 1

Start Code: $90 $40 $40

Stop Code: $80 $40 $00

☐ Listen to MIDI

Click Duration is 500 /1000th(s) of a second

In either case, the Click Output Type dialog box lets you specify various characteristics of the click: its pitch, MIDI channel, length of a click, and so on.

- Send MIDI Sync. Select this radio button if you want Finale to transmit MIDI Sync instead of providing an audible click. If you have connected your computer to an external sequencer (or another computer) that has been configured to interpret this kind of MIDI message, it will wait in "pause" mode until Finale begins play, at which point the two will play in perfect synchronization.
- Send MIDI, Channel. Select this radio button if you want Finale to send the clicks via MIDI (instead of transmitting MIDI Sync signals). The number in the text box specifies the MIDI channel over which Finale will transmit the click information. Finale will automatically fill in this box and all others in this dialog box if you use the Listen to MIDI button.
- Start Code ◆ Stop Code. The hexadecimal codes in these two rows specify the MIDI signals (*events*) to be sent at the beginning and ending of each individual click, and are used to compensate for the idiosyncrasies of various synthesizers. Finale will fill in these boxes automatically if you use the Listen to MIDI button.
- Listen to MIDI. When you select this check box, Finale goes into "listening" mode. Finale will translate the next MIDI signal you transmit—by playing a key, for example—into hexadecimal codes, and will remove the X from the Listen to MIDI box. (Technically, Finale registers the next *two* MIDI events—the note on and note off command that comprise a single key strike.) You've just specified the key and the MIDI channel Finale will play to create the clicks. (You might use a snare drum or clavé sound on a drum machine.)

  If the X in the Listen to MIDI box doesn't disappear when you play a key, then your MIDI system is not connected properly (and Finale is receiving no MIDI signals at all). For help, see "MIDI Troubleshooting" in Appendix 4 of this volume.

- Click Duration. This number, in thousandths of a second, specifies the exact duration of each click. In general, you'll want this value to be fairly small, so that the click sound will be somewhat short and sharp. the default value, 500, produces a click that lasts half a second.
- OK. Click OK to confirm the click settings you've made and return to the Transcription window.
- Cancel. Click Cancel to tell Finale to ignore any changes you made in this dialog box. The default settings (MIDI channel 1, Start Code = note on, Stop Code = note off, pitch = C above middle C with a key velocity of 64) remain in force.

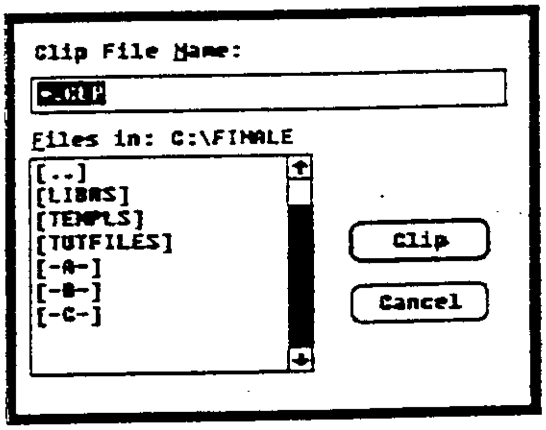
34 Clip File Name dialog box

How to get there

Click the Mass Mover Tool and select a region. While holding CTRL, choose Cut or Copy from the File menu.

What it does

This dialog box allows you to specify a pathname for your clip file.



Clip File Name: *.CLP

Files in: C:\FINALE

- Clip File Name [text box]. Type the pathname for your clip file, including the extension .CLP.
- Files in [scroll list]. The text above the scroll list indicates the current directory (where your clip file will be saved). The scrollable list allows you to change drives and directories. Double-click a drive symbol, [-A-] or [-C-], to change drives. Double-click the parent directory symbol [..] to move "outward" through the directories on your disk. Double-click a directory name, such as [FINALE], to open a directory.
- Clip. Click Clip to confirm the pathname for your clip file. Finale creates the clip file and returns to the score.
- Cancel. Click Cancel to return to the score without saving a clip file.

35 Compile File Name dialog box

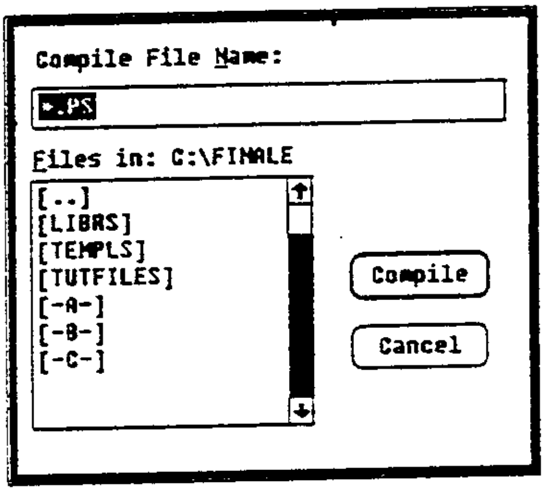
How to get there

Choose Compile PostScript Listing from the File menu and click Compile.

What it does

This dialog box allows you to specify a pathname for your PostScript listing file.

- Compile File Name [text box]. Type the pathname for your PostScript listing, including the extension .PS.



Compile File Name: *.PS

Files in: C:\FINALE

- Files in [scroll list]. The text above the scroll list indicates the current directory (where your PostScript listing will be saved). The scrollable list allows you to change drives and directories. Double-click a drive symbol, [-A-] or [-C-], to change drives. Double-click the parent directory symbol [..] to move "outward" through the directories on your disk. Double-click a directory name, such as [FINALE], to open a directory.
- Compile. Click Compile to confirm the pathname for your PostScript listing. Finale creates the listing and returns to the score.
- Cancel. Click Cancel to return to the score without saving a PostScript listing.

36 Compile PostScript Listing dialog box

How to get there

Choose Compile PostScript Listing from the File menu.

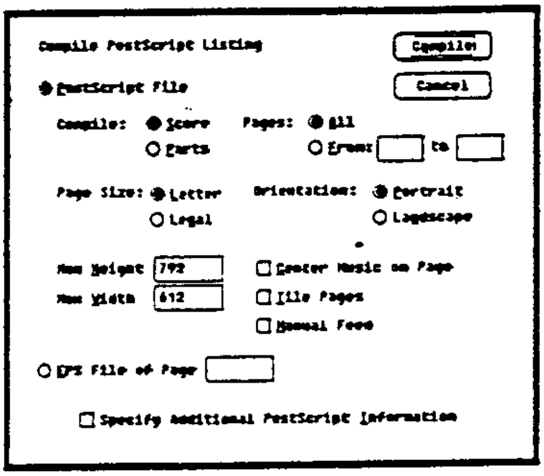
What it does

When you choose Print Score from the File menu, Finale performs two steps. First it generates a PostScript *listing* (a coded description of every element on the page, its size and position, and so on). Then it *downloads* (transmits) this code to the PostScript printer, which translates it into a printed image.

You can break up these two steps into separate procedures by using the Compile PostScript command (File menu), which performs the first step (creating the PostScript listing) without performing the second (sending it to the printer). You'll be asked to name the listing, after which it will be saved on your hard disk.

In order to print this listing (print file), you'll need a *downloading* program capable of sending it to the printer just as Finale does automatically when you choose Print Score.

Why would you want to create a compiled PostScript listing this way? There are several advantages. First, a file prepared and printed this way takes less total time to print than if you use the Print Score command. Second, you can transport the listing file on a disk to print elsewhere (such as a commercial Linotronic output service) without having to bring the Finale program itself. (Be sure you take PETRU.PSF with you, however.) Third, the Compile PostScript command permits you to prepare and print full-size scores (11 by 17, or as large as you like). See "Page size" and "Tiling pages" in the *Finale Encyclopedia*.


Compile PostScript Listing
● PostScript File
Compile: ● Score ○ Parts
Pages: ● All ○ From: ☐ to ☐
Page Size: ● Letter ○ Legal
Orientation: ● Portrait ○ Landscape
Max Height 792
Max Width 612
☐ Center Music on Page
☐ Tile Pages
☐ Manual Feed
○ EPS File of Page ☐
☐ Specify Additional PostScript Information

- Compile: Score ◆ Parts. Click one of these two buttons to tell Finale whether you want the listing made of the full score or the extracted parts. (If you click Parts, the Extracted Part: Measure Rest Definition dialog box appears, in which you can specify various aspects of the multimeasure rests to be used in the parts.)
- Pages: All ◆ From___to___. Click All if you want the listing to include all the pages in the score (or parts). If you want to include only a range of pages, enter numbers in the "From:" and "to" boxes. These numbers are inclusive. If you enter From: 1 to 3, three pages will be compiled. (Enter From: 1 to 1 to specify a single page.)
- Page Size: Letter ◆ Legal. Click one of these two radio buttons to specify the size of the paper you'll be feeding the PostScript printer. Bear in mind that the *image size* of the printed music has nothing to do with paper size. The two are completely independent. (Set the size of the printed image with the Page Layout Tool. See "Page size" in the *Finale Encyclopedia.*)
- Orientation: Portrait ◆ Landscape. Click one of these two radio buttons to specify the orientation of the printed image on the page—either Portrait (Tall) or Landscape (Wide). The same applies if you're tiling pages—use these buttons to tell Finale the orientation of the pages you'll be taping together.
- Max Height ◆ Max Width. The numbers you enter in these text boxes (in points, 72 per inch), tell Finale how much of each page to cover with music when printing pages for tiling (the image size). Finale fills in these boxes automatically when you click either Letter or Legal paper size, because Finale assumes you'll want to print on as much of each sheet as possible. If you want Finale to print on a smaller portion of each sheet (in effect creating a larger margin), you can enter smaller values in these boxes.
- Center Music on Page. Select this check box if you want the printed image of the music to be centered on the page—or, if you're creating one large *tiled* page by taping several standard pages together, this option will center the printed music on the composite page. If you don't select this option, Finale will place the printed image in the upper-left part of the page.
- Tile pages. If the printed image is larger than one standard page, Finale will normally attempt to print it on a single page anyway (and the right and bottom portions of the page will be chopped off). If you select this check box, Finale knows to print as many pages as it needs to fit the entire printed image, printing a portion of the full printed image on each sheet, so that you can later tape them together to form large score pages. This technique, called tiling pages, is described more fully in the *Finale Encyclopedia* under "Tiling pages."

- Manual Feed. Select this check box if you want your printer to take paper from the manual feed hopper of your PostScript printer.
- EPS File of Page. If you want to export an Encapsulated PostScript (EPS) file of Finale music to a graphics program, click this radio button and, in the text box, enter the number of the page containing the music to be included in the image. If you're creating an EPS file of a small section of music—a measure or two, for example—you should use the Page Layout Tool to specify a page size just big enough to enclose only the two measures. See "Encapsulated PostScript (EPS)" in the *Finale Encyclopedia* for a more complete discussion.
- Specify Additional PostScript Information. Click this check box to bring up the Additional PostScript Information dialog box, where you can enter a date and title in the nonprinting "header" of the actual PostScript listing. You'll only see this information if you open the resultant PostScript listing with a word processor.
- Compile. Click Compile to confirm the PostScript file settings you've made. Finale asks you to name the PostScript listing and then proceeds to create it, storing it on your disk. To print a compiled PostScript listing, be sure you download PETRU.PSF before downloading the listing itself.
- Cancel. Click Cancel to return to the score without creating a PostScript file.

Convert Mirrors dialog box

See "'Selecting Convert Mirrors will result...' alert box."

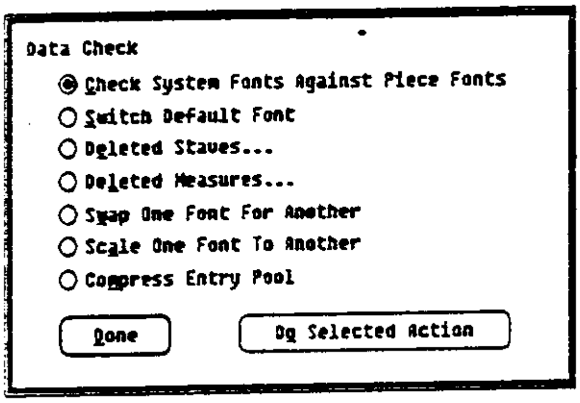
37 Data Check dialog box

HOW TO GET THERE

Choose Data Check from the Edit menu.

WHAT IT DOES

The Data Check command performs a variety of "housekeeping" tasks, mostly having to do with fonts and Finale's retention of deleted musical material. The following descriptions of the individual commands provide more specific information.



Data Check

● Check System Fonts Against Piece Fonts
○ Switch Default Font
○ Deleted Staves...
○ Deleted Measures...
○ Swap One Font For Another
○ Scale One Font To Another
○ Compress Entry Pool

- Check System Font Against Piece Fonts. Each time you open a Finale file, Finale automatically searches your WIN.INI file to find out what fonts you have installed. It then updates your file's *font list* (the list of fonts you see whenever you click a Set Font button in Finale), taking into account any fonts you've added to or deleted from your WIN.INI file since the last time you opened the file.

  If some of the fonts that were available when you created the file are no longer in the WIN.INI file, Finale still remembers that they were once available in the file's font list. When you click Set Font within the file, you'll see their names, but they're *dimmed* to let you know that they're no longer present.

  With this command, you tell Finale to eliminate the dimmed font names from the font list (click this button and click Do Selected Action). Finale responds by displaying the "Do you want the piece fonts..." dialog box, which asks you if you want Finale to substitute a font that *is* available for every occurrence of each one that's *not*. See "'Do you want the piece fonts...' dialog box" for a full discussion of these options.

- Switch Default Font. Click this button (and click Do Selected Action) if you want to use a music font other than the Petrucci font that came with your Finale package. Finale will display the Text Font, Size and Style dialog box, from which you can select the font and size of the new music font.

  Once you've selected a font, you may need to adjust some of the special positioning variables that are built into Finale to accommodate music fonts whose symbols aren't arranged the same way as those in Petrucci. See "Music Characters dialog box," "Clef Designer dialog box," and "Font Selection dialog box."

  If you use the Sonata font from Adobe Systems, Finale makes all of these adjustments in other dialog boxes *automatically* when you select it using this command. See "Sonata font" in the *Finale Encyclopedia*.

- Deleted Staves. Finale keeps track of every staff that's ever a part of a piece—even if you delete it with the New Staff Tool. You can restore the music to the piece at any time, even after the file has been closed, or you can tell Finale to permanently "forget" the material on those staves (which will make your file smaller). When you click this radio button and click Do Selected Action, the "Finale is still storing the staves..." dialog box appears, offering three options: append the staves back onto the piece, delete them permanently, or cancel without making any changes.

- Deleted Measures. To a certain extent, Finale also keeps track of every *measure* that's ever a part of a piece—in particular, measures that have been *copied over* (using the Mass Mover Tool) or *written over* (using HyperScribe or the Transcription Tool). You can restore the music to your piece at any time, even after the file has been closed, or you can tell Finale to permanently "forget" the material in those measures (which will make your file slightly smaller). When you click this radio button and click Do Selected Action, the "Finale is still storing measures..." dialog box appears, offering three options: install the measures back into the piece, delete them permanently, or cancel without making any changes. For best results, use the Deleted Staves command (above) before using the Deleted Measures command to recover the deleted material.
- Swap One Font For Another. This command tells Finale to inspect the font of every element of your file—articulations, expression marks, chord symbols, the music itself, and so on—in search of the font you've specified, and replace each occurrence of it with a second font you specify. This would be particularly useful if, for example, you decide you want to change the font for all your chord symbol suffixes at once.

  If you click this radio button and then click Do Selected Action, Finale presents the standard Text Font, Size and Style selection box, where you specify a font and point size (you must specify the point size). When you click OK, Finale presents the same font selection box *again*—but this time it's asking you to identify a new font and size with which to replace each occurrence of the first font you specified. When it's finished swapping the fonts, you return to the Data Check dialog box.
- Scale One Font To Another. This command tells Finale to inspect the font of every musical element in your piece—articulations, expression marks, chord symbols, the music itself—and *scale* each occurrence of a certain font to a smaller or larger size, which you can specify. For example, if you want to make the notes and symbols in your music slightly smaller relative to the staff itself, you might tell Finale to look for all occurrences of Petrucci 24-point (Finale's standard music font) and scale it down to 20-point. If you happen to have some characters—a component of a chord symbol suffix—that you defined as Petrucci 22 point, it will be resized too, *in proportion* to the primary resizing you've specified.

  If you click this radio button and then click Do Selected Action, Finale presents the standard Text Font, Size and Style selection box, where you specify a font and point size. When you click OK, Finale presents the same font selection box *again*—but this time it's asking you to enter a *new* point size, to which it should scale the first font you specified. Any other occurrences of the font you've chosen, whether larger or smaller than the point size you entered, will be enlarged or reduced proportionally.
- Compress Entry Pool. When you delete or erase music from a file you're working on, Finale doesn't discard that music forever. As a sort of safety net, Finale simply removes the music from the *display*, but keeps track of the measures and staves in case you decide you want them later. The Compress Entry Pool command permanently removes the *notes and rests* (the *entry pool*) that Finale is "remembering," and can dramatically decrease the size of your file (in terms of the disk space consumed).

  Click Compress Entry Pool and then click Do Selected Action. A dialog box appears, warning you that this process takes some time and that you should not interrupt Finale until it's finished so as not to risk damage to your file.
- Done. Click Done to exit the Data Check dialog box, whether or not you've used any of its commands.
- Do Selected Action. After clicking one of the command radio buttons, click this button to enter its associated dialog box (and thus to perform the command itself).

38

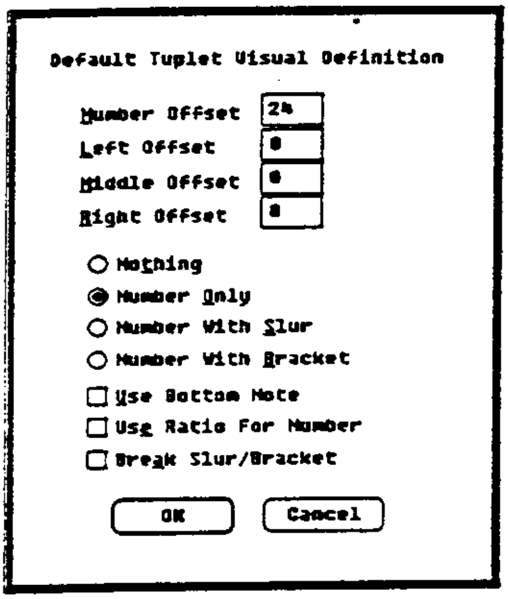
Default Tuplet Visual Definition dialog box

HOW TO GET THERE

CTRL-click the Tuplet Tool .

WHAT IT DOES

When you create a new tuplet, Finale usually places a number over it (such as the 3 above a triplet). In this dialog box, you can *change* this default tuplet notation. For example, you can tell Finale to display a slur or bracket in addition to the number. Thereafter, each new tuplet you create will appear with all of these visual aspects already in place.



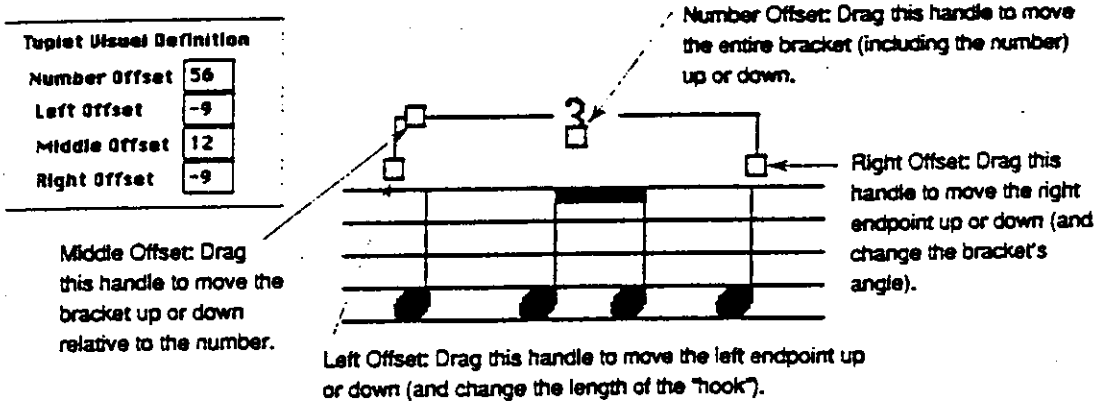
Default Tuplet Visual Definition

Number Offset 24
Left Offset 0
Middle Offset 0
Right Offset 0

○ Nothing
● Number Only
○ Number With Slur
○ Number With Bracket

☐ Use Bottom Note
☐ Use Ratio For Number
☐ Break Slur/Bracket

- Number Offset ◆ Left Offset ◆ Middle Offset ◆ Right Offset. These numbers specify the positions of the four *handles* that define a bracket or slur. For a standard horizontal bracket with short "hooks" on each end, enter numbers like this:



Tuplet Visual Definition

Number Offset 56
Left Offset -9
Middle Offset 12
Right Offset -9

Number Offset: Drag this handle to move the entire bracket (including the number) up or down.

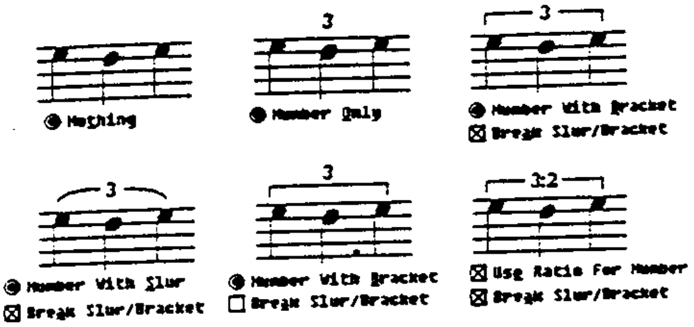
Right Offset: Drag this handle to move the right endpoint up or down (and change the bracket's angle).

Middle Offset: Drag this handle to move the bracket up or down relative to the number.

Left Offset: Drag this handle to move the left endpoint up or down (and change the length of the "hook").

In the figure above, the Offset numbers correspond to the positions of the bracket handles as they appear in the score. You can change the position and angle of the bracket either by entering numbers in these boxes or by dragging the bracket handles once the tuplet is in the score.

- Nothing. Select this radio button if you don't want the tuplet marked in any way when it appears in the score—no slur, bracket, or number.



- Number Only. Select this radio button if you want the tuplet marked only by a number when it appears in the score—the 3 over a triplet, for example.
- Number With Slur ◆ Number With Bracket. Select one of these radio buttons if you want a slur or a bracket to appear over the tuplet when it appears in the score.
- Use Bottom Note. If the first note in the tuplet group is a chord, the numbers in the Offset text boxes (see above) are generally measured from the *top note*. If you transpose that note up or down, the entire tuplet bracket moves with it. Select this option if you want these numbers measured from the *bottom note* instead.
- Use Ratio for Number. If you're creating a complex tuplet, you might want to click Use Ratio For Number. Instead of placing a single digit above the tuplet (like 3), Finale will express the tuplet as a ratio (3:2) when it appears in the score. (The ratio is formed by the numbers you entered in the two Temporal Definition text boxes in the Tuplet Temporal Definition dialog box.)
- Break Slur/Bracket. If you've indicated that you want the tuplet to display a slur or bracket, and you want the number to appear in the *middle* of the slur or bracket instead of above or below it, click Break Slur/Bracket. Finale creates a small gap in the slur or bracket to make room for the number itself.
- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, the default tuplet appearance you've created. You return to the score.

Designer for Header/Footer dialog box

See "Header/Footer Designer."

39

Disk File Playback Options dialog box

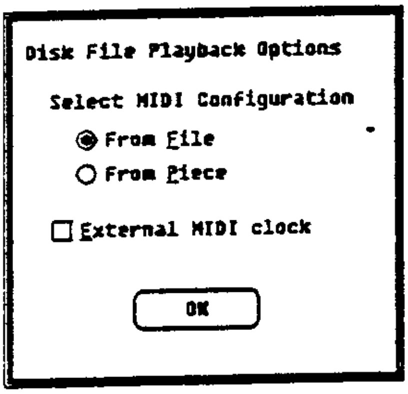
HOW TO GET THERE

Click the Playback Tool ▣ and choose Playback Settings from the Playback menu. Click Create a Temp Disk File and Play It. (Or, if you've already created a playback file, click Play a Playback File instead.) Click OK and click the first measure you want to hear. Select a playback file, if necessary.

WHAT IT DOES

You can create a *playback file* from the piece you're working on, which is simply a special Finale file containing the playback portion of your file. This file gets saved separately on your disk, and takes into account any markings or settings that affect playback (tempo, dynamics, and so on). Once you've created this file, you can listen to it independently of the standard (notation) file you have open. You can also use this playback file as a *background file* for use in the Transcription Tool so that you can add "tracks." See "Real-time recording (Transcription Tool)" in the *Finale Encyclopedia.*

When you've selected a Playback File you want to hear (or selected Create a Temp Disk File and Play It), the Disk File Playback Options box appears, letting you specify certain playback parameters.


Disk File Playback Options

Select MIDI Configuration

● From File

○ From Piece

☐ External MIDI clock

- Select MIDI Configuration: From File ◆ From Piece. Select one of these two radio buttons to tell Finale where to look for the MIDI configuration (defined as the mapping of Output Routes to MIDI channels) it should use when playing the file. The settings stored with either the playback file (From File), or the settings for the file displayed on the screen (From Piece). For a more complete discussion of Output Routes, see "MIDI channels" in the *Finale Encyclopedia.*
- External MIDI Clock. "MIDI Clock" means MIDI Sync (song pointer data). Select this check box if you want Finale to wait for a MIDI Sync signal from an external sequencer (or another computer) capable of transmitting such signals. Once the external sequencer begins to play, Finale will automatically "sync up" to it, playing in precise synchronization with it, even if you jump forward or backward in the external sequence.
- OK. Click OK to confirm the settings you've made in this dialog box and return to the score.

40

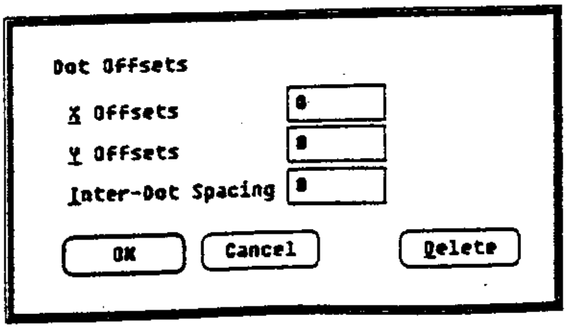
Dot Offsets dialog box

HOW TO GET THERE

Click the Special Tools Tool, and click a measure containing a dotted note or rest. Click the Dot Tool (lower right). Click the handle of the note or rest whose dot you want to move.

WHAT IT DOES

In this dialog box, you can individually adjust the position of the dot on a dotted note or rest. (You can also *globally* adjust the horizontal position of dots in your file by adjusting the Dot Offset variable in the Format Variables dialog box [Special menu]. See "Format Variables dialog box.")


Dot Offsets

X Offsets: 0

Y Offsets: 0

Inter-Dot Spacing: 0

- **X Offset.** This number specifies the horizontal position of the dot relative to its default position, in EVPUs (288 per inch). To move a dot to the right, for example, enter a positive number.
- **Y Offset.** This number specifies the vertical position of the dot relative to its default position, in EVPUs (288 per inch). To move a dot downward, enter a negative number; to move it upward, a positive number.
- **Inter-Dot Spacing.** This number sets the distance between the dots of a note or rest that has two or more dots (in EVPUs, 288 per inch). The default value is 8 (in the Format Variables box), even though the value in the *text box* defaults to zero. Therefore, be sure to enter 8 in this text box for a multi-dotted note if you don't want to change the spacing *between* dots. (Otherwise, when you return to the Special Tools window, Finale will place all dots in a row with no space at all between them.)
- **OK ◆ Cancel.** Click OK to confirm, or Cancel to discard, any changes you've made to the status of the dot you clicked. You return to the Special Tools window.
- **Delete.** Click Delete if you want to restore the dot offsets to their default values for the dot you clicked. You return to the Special Tools window.

41 "Do you want the exploded music..." dialog box

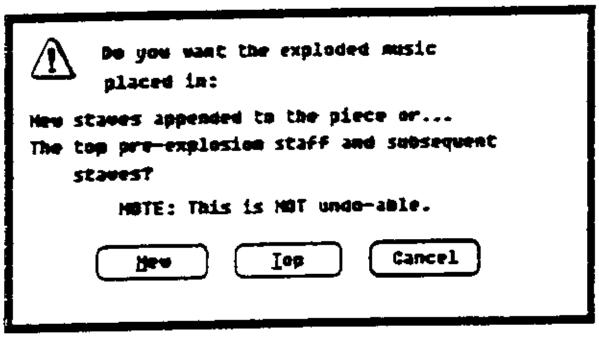
How to get there

Click the Mass Mover Tool, and select a region of measures. Either double-click the selected region while pressing the 2 key, or choose Explode Music from the Mass Edit menu. Specify the options you want from the Explode Music dialog box, then click OK.

What it does

In essence, Finale's Explode Music command strips a chordal passage into individual single-line melodies on separate staves. You could use this feature to transform a piano reduction into four monophonic-melody staves for a choir. (You're not limited to exploding a single staff. You can select several staves for exploding.)

When you choose Explode Music from the Mass Edit menu, Finale first asks you how many resultant staves you want, and what clefs they should display (see "Explode Music dialog box"). When you've specified that information, this box appears, letting you specify which staves you want the exploded music to be notated on.



Do you want the exploded music placed in:

New staves appended to the piece or...

The top pre-explosion staff and subsequent staves?

NOTE: This is NOT undo-able.

- **New.** Click New if you want Finale to place the exploded music on new staves at the bottom of the score.
- **Top.** Click Top if you want Finale to place the music on the top selected staff and the ones immediately beneath it (replacing whatever music is currently on them).
- **Cancel.** Click Cancel to return to the score without exploding music.

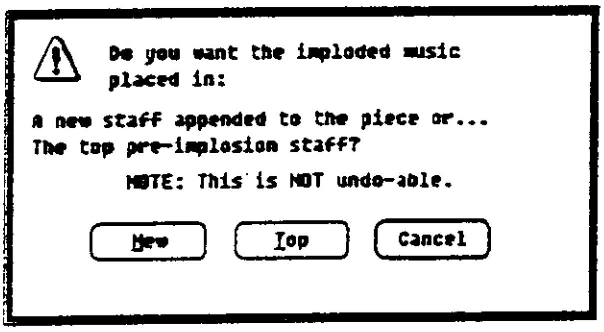
42 “Do you want the imploded music...” dialog box

How to get there

Click the Mass Mover Tool ▤, and select a region of measures. Either double-click the selected region while pressing the 1 key, or choose Implode Music from the Mass Edit menu.

What it does

When you implode music, Finale condenses the music on the selected staves onto a single staff, a feature useful for creating piano reductions. This dialog box lets you specify where you want Finale to place the imploded music.



Do you want the imploded music placed in:

A new staff appended to the piece or...
The top pre-implosion staff?

NOTE: This is NOT undo-able.

- New. Click New if you want Finale to place the imploded music on a new staff at the bottom of the score.
- Top. Click Top if you want Finale to replace the music on the top selected staff with the imploded music.
- Cancel. Click Cancel to return to the score without imploding music.

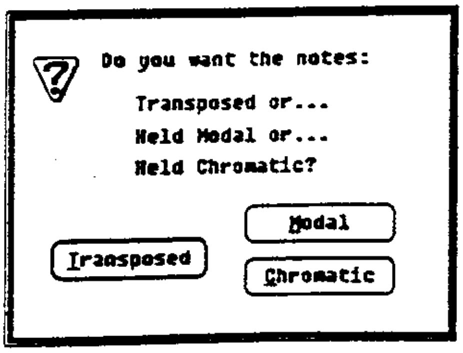
43 “Do you want the notes:” dialog box

How to get there

Click the Mass Mover Tool ▤, and select a region of measures. Choose Change Key from the Mass Edit menu. Select a key signature from the Key Signature dialog box and click OK.

What it does

By selecting a region of measures and choosing Change Key, you tell Finale to change the key signature for the specified region. Finale needs to know how to handle any music that's already in the affected region. In this dialog box, you can tell Finale whether or not to transpose the selected music into the new key.



Do you want the notes:

Transposed or...
Held Modal or...
Held Chromatic?

- Transposed ◆ Modal ◆ Chromatic. These options tell Finale how to handle any existing music in the region for which you're changing the key. If you click Transposed, the existing notes will be transposed into the new key. Click Modal if you want the music to remain *modal*—if you want each note to remain on the same line or space without adding any accidentals. (An F in the key of C becomes an F♯ in the key of D because there's an F♯ in the key signature. No new accidental appears.) If you click Chromatic, the *pitches* will remain exactly the same as they were before the key change—you're just changing the key signature without affecting the existing notes at all. (The existing notes will be renotated according to the new key. A G♯ in the key of E will become an A♭ in the key of E♭.)

44

"Do you want the piece fonts..." dialog box

HOW TO GET THERE

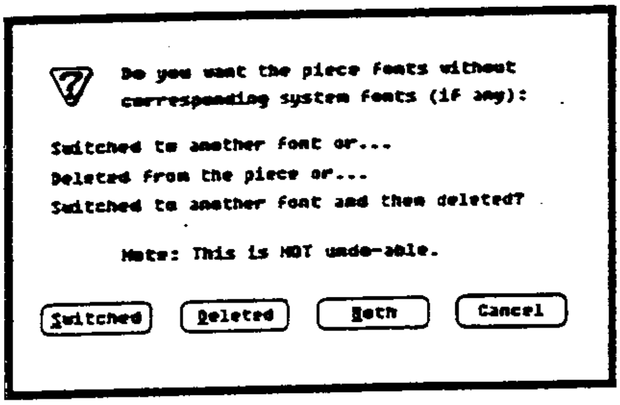
Choose Data Check from the Edit menu, click Check System Fonts Against Piece Fonts, and click Do Selected Action.

WHAT IT DOES

Each time you open a Finale file, Finale automatically searches your WIN.INI file to find out what fonts you have installed. It then updates your file's *font list* (the list of fonts you see whenever you click a Set Font button in Finale), taking into account any fonts you've added to or deleted from your WIN.INI file since the Finale file was created.

If some of the fonts that were available when you created the file are no longer in the WIN.INI file, Finale still remembers that they were once available in the file's font list. When you click Set Font within the file, you'll see their names, but they're *dimmed* to let you know that they're no longer present. You can eliminate these dimmed font names from the font lists by choosing Data Check from the Special menu, clicking Check System Fonts Against Piece Fonts, then clicking Do Selected Action.

This dialog box appears, asking how you want Finale to handle the absent fonts—whether you want Finale to simply remove the dimmed font names from the font lists, substitute an available font in each place the absent font was used in the file, or both.



Do you want the piece fonts without corresponding system fonts (if any):

Switched to another font or...

Deleted from the piece or...

Switched to another font and then deleted?

Note: This is NOT undo-able.

- Switched. Click Switched if you want Finale to substitute an available font for each occurrence of the absent font, no matter where it occurs—in text repeats, headers or footers, expression markings, chord symbols, and so on. (This option *doesn't* remove the dimmed font name from the font lists. See "Deleted" and "Both," below.)

  Finale responds by displaying a special font selection box, at the top of which you'll see the name of the missing font. Click the name of a font you *do* have and click OK. Any text—lyrics, headers, expression markings, and so on—created with the absent font will now appear in the font you double-clicked.

Finale now displays the same font selection box again, displaying the name of the *next* absent font. Continue the process until you've replaced every occurrence of an absent font with an available one. Note again that Finale will *still display the dimmed names* of the missing fonts in the file's font lists. If you want Finale to *remove* these names from the font lists completely, click one of the two buttons described below.

- Deleted. Click this button if you simply want the (dimmed) names of the absent font *removed* from the font lists of the file. As long as you didn't actually use these fonts when you originally created the file—in lyrics, expression markings, and so on—this is the quickest way to eliminate dimmed font names from the font menus. If these fonts *were* used in the piece when it was first created—if you're looking over a file prepared on someone else's computer—be sure to click either Switched or Both instead, so that you safely switch each use of a missing font to an available one.
- Both. Click this button if you want to specify an available font with which you want to *replace* each occurrence of the missing fonts (as described under “Switched,” above) *and* to delete the dimmed font names from the file's font lists (see “Deleted,” above).
- Cancel. Click Cancel to return to the Data Check dialog box without affecting the status of the missing fonts.

45“Do you want the time dilation captured...” dialog box

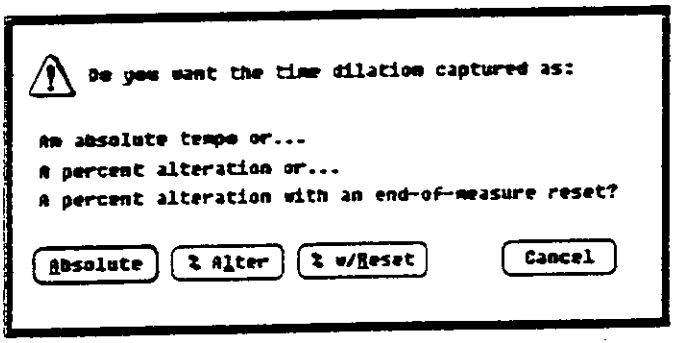
HOW TO GET THERE

Click the Transcription Tool, and click a measure. Record a performance and add Time Tags in the usual way. Click Capture Time Dilation.

WHAT IT DOES

Time Dilation is a stream of data describing tempo fluctuations within your performance. To calculate this information, Finale compares the evenness of your Time Tags with real time. For example, if your Time Tags grow farther apart, Finale infers a decrease in tempo.

The function of the Capture Time Dilation feature is to let you preserve this information so that once your performance is transcribed, you can play it back with all its tempo fluctuations intact. (Be sure Auto Start Time Dilation is selected in the Playback Options dialog box—Playback menu.) In this dialog box, you can specify the manner in which you want the Time Dilation information captured.



Do you want the time dilation captured as:

An absolute tempo or...
A percent alteration or...
A percent alteration with an end-of-measure reset?

- Absolute. Click this button if you want Finale to remember each tiny tempo change as an absolute tempo change. In other words, Finale might think to itself: “60 beats per minute...65...70.” Any Staff Expression or Score Expression you place in the score (after transcribing your performance) whose playback definition has been set to affect tempo will have no effect on the playback tempo. Similarly, you can't affect the playback tempo by adjusting the Start Tempo parameter in the Playback Settings dialog box. This is the most precise method of preserving your tempo fluctuations.
- % Alter. Click this button if you want Finale to remember each tiny tempo change as *percentage* of the tempo that preceded it. In other words, Finale might think to itself: “60 beats per minute...8% faster...10% faster.”

While this kind of Time Dilation information is slightly less precise than the Absolute type, it allows you to change the starting tempo (with a Staff Expression or Score Expression, or by changing the Start Tempo in the Playback Settings dialog box) without destroying the *relative* tempo changes from moment to moment.

- % w/Reset. Click this button if you want Finale to remember each tiny tempo change as a *percentage* of the tempo that preceded it—but to remember it in one-measure segments. Finale keeps track of the tempo at the beginning of each new measure, making it easier for you to edit the Time Dilation for a specific measure with the Time Dilation Tool.
- Cancel. Click Cancel to return to the Transcription window without telling Finale to capture Time Dilation information.

46 "Do you want to add..." (Page Add) dialog box

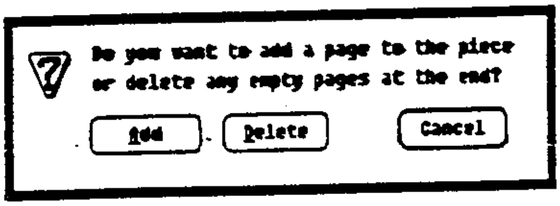
How to get there

In Page View, click the Page Add/Remove Tool.

What it does

As your piece increases in length, Finale automatically adds pages to your file as needed. If you later reduce the printed size of your music, or delete at least a page's worth of music, the printout will require fewer pages. However, Finale will still print the original number of pages, including *blank* pages at the end of the file.

In this dialog box, you can either delete those extra pages (a good idea before printing) or, if for some reason you want an *extra* blank page at the end of the file, you can add one. (You can also add a blank page at the beginning or in the middle of your file. See "Blank pages" in the *Finale Encyclopedia*.)



Do you want to add a page to the piece or delete any empty pages at the end?

- Add. Click Add to add an extra blank page at the end of your file.
- Delete. Click Delete to remove any extra blank pages from the end of your file.
- Cancel. Click Cancel to return to the score without adding or deleting blank pages.

47 "Do you want to change:" (clef, meter, or Time Dilation) dialog box

How to get there

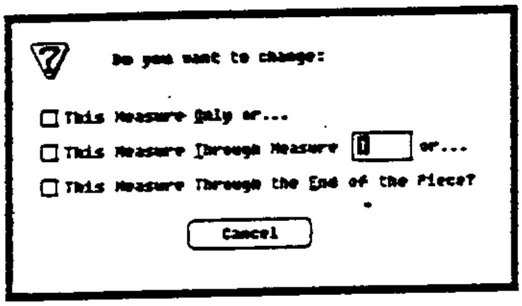
Changing clef: Click the Clef Tool, and click a measure. (If you've clicked an empty measure, Finale offers to insert a "real" whole rest since it can't insert a clef change in an empty measure. Click OK.) Click "Clef" to display the clef selection box, double-click the desired clef, then click OK. (The "Do you want to change..." dialog box won't appear if you're inserting a Multiple clef—one that appears in the middle of a measure. Such a clef is automatically canceled at the end of the measure.)

Changing meter: Click the Time Signature Tool and click a measure handle. Specify a time signature from the Time Signature dialog box, and click OK.

Changing Time Dilation: Click the Time Dilation Tool, and define an amount of Time Dilation. (See "Time Dilation dialog box.") Click OK.

WHAT IT DOES

After you specify a clef, meter, or Time Dilation change, Finale displays this dialog box to ask you which region of measures you want to affect. The existing clef, meter, or Time Dilation setting will be restored at the end of the region you specify.



Do you want to change:

☐ This Measure Only or...

☐ This Measure Through Measure [0] or...

☐ This Measure Through the End of the Piece?

- This Measure Only ◆ This Measure Through Measure ___ ◆ This Measure Through the End of the Piece. These options tell Finale what range of measures you want to be affected by the clef, meter, or Time Dilation change. Click This Measure Only if you want the original clef, meter, or Time Dilation data changed in only the measure you clicked. Enter a measure number in the text box and click This Measure Through Measure __ if you want to affect all measures up to (and including) a later measure. If you want the new clef, meter, or Time Dilation setting to remain in force from the measure you clicked to the end of the piece, click This Measure Through the End of the Piece.
- Cancel. Click Cancel if you decide not to insert any clef, meter, or Time Dilation change. You return to the score.

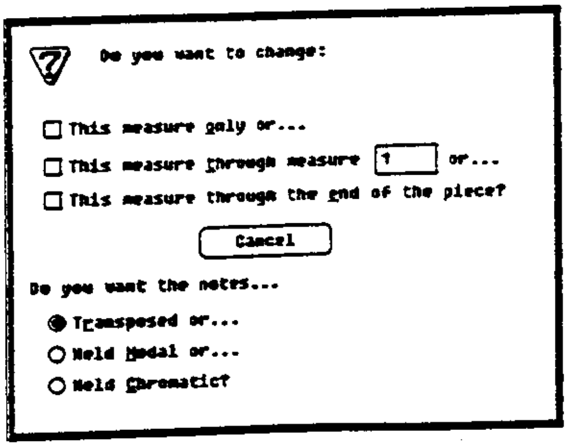
48 “Do you want to change:” (key signature) dialog box

HOW TO GET THERE

Click the Key Signature Tool ▦. A handle appears on each barline. Click the handle on the barline at which you want the new key signature. The Key Signature dialog box appears. Use the scroll bar to select a new key signature and click OK.

WHAT IT DOES

After you specify a key change, Finale displays this dialog box to ask you which region of measures you want to affect, and whether or not you want the existing music in those measures to be transposed. Be sure to specify the transposition option you want *before* specifying the range of measures to be affected by the key change.



Do you want to change:

☐ This measure only or...

☐ This measure through measure [1] or...

☐ This measure through the end of the piece?

Do you want the notes...

● Transposed or...

○ Hold Modal or...

○ Hold Chromatic?

- This Measure Only or ◆ This Measure Through Measure ___ ◆ This Measure Through the End of the Piece. These options tell Finale what range of measures you want to be affected by the key change. Click This Measure Only if you want the key changed only in the measure you clicked. Enter a measure number in the text box and click This Measure Through Measure __ if you want the new key to affect all measures up to (and including) a later measure. If you want the new key to remain in force from the measure you clicked to the end of the piece, click This Measure Through the End of the Piece.
- Do you want the notes: Transposed ◆ Held Modal ◆ Held Chromatic. Be sure to click one of these three radio buttons *before* you specify the measure range (above), because clicking a measure range returns you to the score.

  These options tell Finale how to handle any music that's already in the score following the key change. If you click Transposed, the existing notes will be transposed into the new key. Click Held Modal if you want the music to remain *modal*—if you want each note to remain on the same line or space without adding any accidentals. (An F in the key of C becomes an F♯ in the key of D because there's an F♯ in the key signature. No new accidental appears.) If you click Held Chromatic, the *pitches* will remain exactly the same as they were before the key change—you're just changing the key signature without affecting the existing notes. (The existing notes will be renotated according to the new key. A G♯ in the key of E will become an A♭ in the key of E♭.)
- Cancel. Click Cancel if you decide not to make a key change. You return to the score.

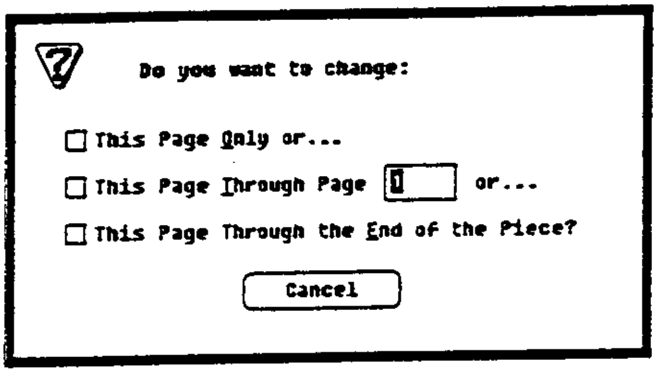
45 "Do you want to change: This Page Only..." dialog box

HOW TO GET THERE

In Page View, click the Reduce/Enlarge Tool, and click the upper-left corner of the page. A dialog box appears, letting you specify how large or small you want to make the music on the page. Click OK.

WHAT IT DOES

Using the Reduce/Enlarge Tool, you can reduce or enlarge all the music on one page, several pages, or all pages. This dialog box lets you specify the range of pages you want to be affected by this reduction or enlargement.



Do you want to change:

☐ This Page Only or...

☐ This Page Through Page [ ] or...

☐ This Page Through the End of the Piece?

- This Page Only ◆ This Page Through Page ___ ◆ This Page Through the End of the Piece. If you want to resize only the page you clicked, click This Page Only. If you want the reduction or enlargement to affect all pages from the one you clicked through a subsequent page, enter a number in the text box and click This Page Through Page ___. And if you want all pages resized from the one you clicked to the end of the piece, click This Page Through the End of the Piece.
- Cancel. Click Cancel if you decide not to make a new enlargement or reduction. You return to the score.

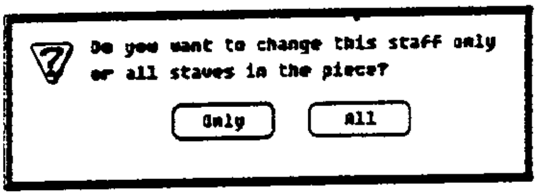
50 “Do you want to change this staff only...” dialog box

HOW TO GET THERE

Click the Mirror Tool, and click any measure that contains notes. The Placeholder dialog box appears, letting you specify how many “blank” beats you want (for use in creating a pickup measure). Make a selection and click OK.

WHAT IT DOES

In this dialog box, Finale asks whether the pickup measure only occurs in the staff you clicked, or in all staves.



Do you want to change this staff only or all staves in the piece?

- Only. Click this button if you want the “placeholder” beats (invisible beats at the beginning of a pickup measure) to occur only in the staff you clicked.
- All. Click this button if you want the “placeholder” beats to occur in every staff in the score.

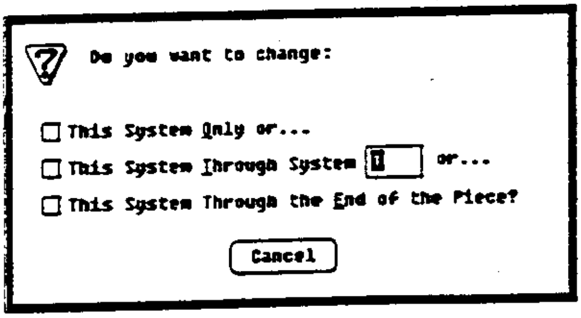
51 “Do you want to change: This System Only...” dialog box

HOW TO GET THERE

In Page View, click the Reduce/Enlarge Tool, and click just to the left of a staff (to reduce a single staff within a system), or to the left of a system between two staves (to reduce the entire system). A dialog box appears, letting you specify how large or small you want to make the staff or system. Click OK.

WHAT IT DOES

Using the Reduce/Enlarge Tool, you can reduce either *one* staff (among several in a system) or the *entire staff system* (all staves at once). You tell Finale that you want to resize only a single staff by clicking to its left. You tell it that you want to resize the entire staff system by clicking *between* any two staves. In either case, this dialog box appears, allowing you to specify the range of systems (lines of music) you want to be affected by this reduction or enlargement.



Do you want to change:

☐ This System Only or...
☐ This System Through System 1 or...
☐ This System Through the End of the Piece?

- This System Only ◆ This System Through System ____ ◆ This System Through the End of the Piece. If you want to resize the staff (or staff system) only for the *single* system you clicked, click This System Only. If you want the reduction or enlargement to affect the staff (or staff system) in the system you clicked through a subsequent system, enter a number in the text box and click This System Through System ____. (If you're not sure of a system's number, click Cancel. Click the Page Layout Tool, click the page, and click Staff Systems. You'll see dotted-line outlines of all systems, each displaying its number.) And if you want to resize the staves (or systems) starting from the one you clicked through the end of the piece, click This System Through the End of the Piece.

- Cancel. Click Cancel if you decide not to make any new enlargement or reduction. You return to the score.

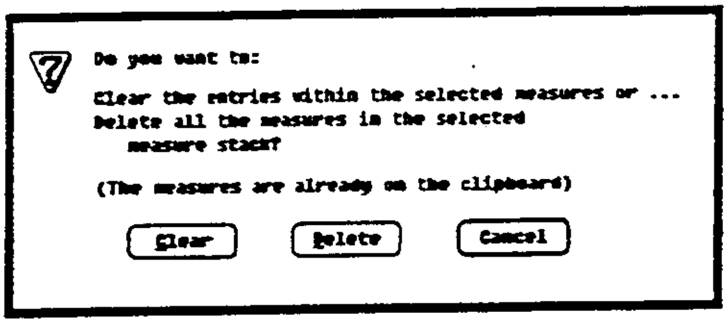
52 "Do you want to: Clear the entries..." dialog box

How to get there

Click the Mass Mover Tool, and select a region of measures. Choose Cut from the Edit menu.

What it does

When you choose Cut from the Edit menu, Finale will remove either the music alone from the specified region (leaving behind empty measures) or entire measures themselves (removing the measures from the piece completely), and place the cut material on the Windows Clipboard, ready for pasting into another place in the score or another Finale file. This dialog box lets you specify whether or not Finale should remove the measures from the piece.



Do you want to:

Clear the entries within the selected measures or ...
Delete all the measures in the selected
measure stack?

(The measures are already on the clipboard)

- Clear. Click Clear if you want Finale to place the selected music on the Windows Clipboard by removing the music from the score, leaving behind empty measures.
- Delete. Click Delete if you want Finale to place the selected music on the Clipboard by removing the selected measures from the score completely. (You end up with fewer measures in the score.) If you select this option, Finale removes the selected measures from *every staff in the score*, even if you only selected the measures in one staff.
- Cancel. Click Cancel if you decide not to remove any music. You return to the score (but the measures you selected are still copied to the Clipboard).

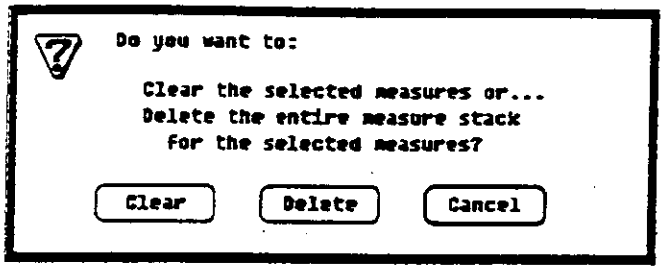
53 "Do you want to: Clear the selected measures..." dialog box

How to get there

Click the Mass Mover Tool, and select a region of measures. Press Delete, or choose Delete Measures from the Mass Edit menu.

What it does

When you press the Delete key (or choose Delete), Finale needs to know whether you intend to erase just the music (leaving empty measures behind) or delete the measures themselves (removing the measures from the piece completely). This dialog box lets you specify which action Finale should take.



Do you want to:

Clear the selected measures or...
Delete the entire measure stack
for the selected measures?

- Clear. Click Clear if you want Finale to erase the notes from the selected region, leaving behind empty measures.
- Delete. Click Delete if you want Finale to remove the selected measures from the score completely. (You end up with fewer measures in the score.) If you select this option, Finale removes the selected measures from *every staff in the score,* even if you only selected the measures in one staff.
- Cancel. Click Cancel if you decide not to delete anything. You return to the score.

54 "Do you want to create a MIDI Sequencer File..." dialog box

HOW TO GET THERE

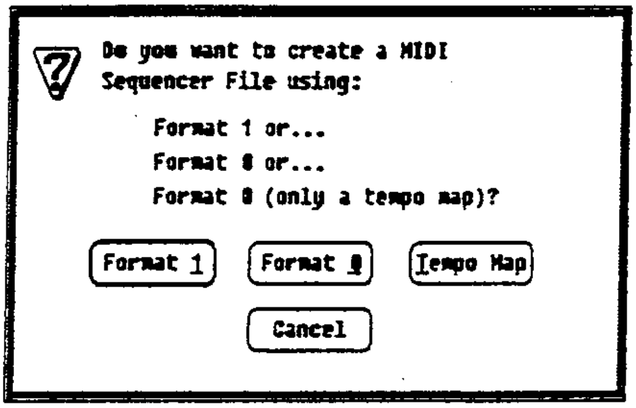
File menu method: Choose Save As from the File menu. Enter a name and click the MIDI Sequencer File radio button. Click Save.

Playback Tool method: Click the Playback Tool . Choose Playback Settings from the Playback menu and select Create a MIDI Sequencer File. Click OK. Click the measure at which you want the MIDI file to begin. Name the file and click Play.

WHAT IT DOES

You can save any file into several formats. This file format, known as a standard MIDI file, enables your file to be shared with other computer music programs (primarily sequencers), most of which can read this kind of file.

In this dialog box, Finale asks you which kind of MIDI file you want to create. Most sequencers can read any of these formats.



Do you want to create a MIDI
Sequencer File using:

Format 1 or...
Format 0 or...
Format 0 (only a tempo map)?

- Format 1. Click this button to create a Format 1 MIDI file—by far the most widely used format, which contains multiple *tracks.* In Finale, every *Output Route* is placed in its own track. Remember that each element of *each* staff (Layer 1, Layer 2, Chords, and Expressions) can have its own Output Route assignment. Unless you've given each of these elements its own Output Route, the resultant MIDI file *won't* have multiple tracks. For a complete discussion of Output Routes, see "MIDI channels" in the *Finale Encyclopedia* (or "Output Route Configuration dialog box" in this volume).

- Format 0. In this MIDI file format, all of the music is placed in a *single* track, separated only by MIDI channel. In Finale, two staves can have different MIDI channel assignments only if they also have different *Output Route* assignments. So, again, for the purposes of this file format, make sure you've assigned a different Output Route to every element (Layer 1 or 2, Chords, Expressions) you want assigned to its own MIDI channel.
- Tempo Map. Certain advanced sequencer programs allow you to import a *tempo map* of a piece—that is, a separate file consisting entirely of the ritards, accelerandi, and other tempo fluctuations in a piece. Click this button to create a "Tempo Map" MIDI file from your file.
- Cancel. Click Cancel to return to the score without creating a MIDI file.

55 "Do you want to: Restore..." dialog box

How to get there

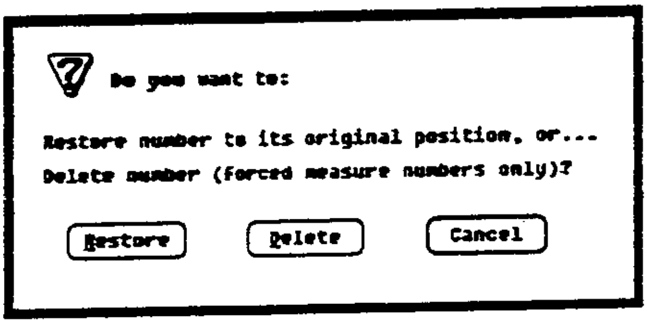
Click the Measure Number Tool . When the Measure Number Map dialog box appears, click OK. Click the handle of any measure number and press Delete.

What it does

When you press Delete after selecting a measure number's handle, Finale wants to know what specific measure number element you're trying to remove.

In this dialog box, you can tell Finale whether you want to restore a number you moved (by dragging) to its original position, or remove the number itself. You can only remove the number itself if it's a *forced* measure number (see "Delete," below).

(Unless it's a forced measure number, you can't remove an individual measure number from the score.)



Do you want to:

Restore number to its original position, or...

Delete number (forced measure numbers only)?

- Restore. If you've moved this measure number by dragging it, click this button to restore it to its original position.
- Delete. A *forced measure number* is one that, according to the Incidence setting for the measure-numbering region, wouldn't normally appear. Suppose you've told Finale to number only every *fifth* measure, but there's an important key change at measure 22. You can *force* Finale to display a measure number there by clicking the measure, even though measure 22 wouldn't be numbered (because it's not a multiple of 5).

  Click Delete if the measure number whose handle you clicked was a forced measure number that you now want to remove from the measure.
- Cancel. Click Cancel to return to the score without affecting the measure number you clicked.

56

“Do you want to search for a match...” dialog box

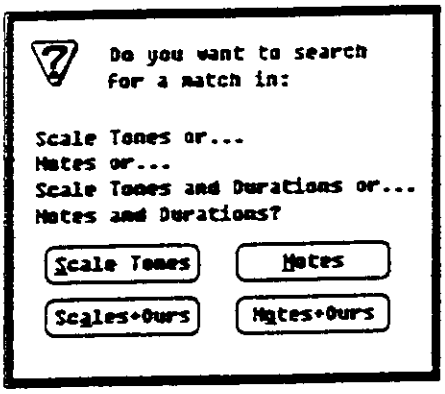
HOW TO GET THERE

Click the Note Mover Tool, then click a measure. Select the handles of the notes you want to indicate as the subject of a search-and-replace operation. Select a single note by clicking its handle, additional notes by Shift-clicking, several notes by drag-enclosing them, or all notes in the measure by choosing Select All from the Edit menu. Choose Search and Replace from the Note Mover menu (or CTRL-click one of the selected handles, then click Set in the special button strip at the top of the screen).

WHAT IT DOES

When you perform a Search and Replace operation, you can search for a pitch, a specific pitch-and-rhythm combination, or even an entire motif anywhere in a score and modify every occurrence of it in one of several ways. For example, you can flip every occurrence of a G♭ to its enharmonic equivalent (F♯), or change two of the notes in a recurrent theme.

In this dialog box, you tell Finale whether it should search for occurrences of the selected motif in other octave registers or just the original register. You also tell Finale whether to confine its search to note patterns whose *rhythmic values* match those of the selected motif.



Do you want to search for a match in:

Scale Tones or...
Notes or...
Scale Tones and Durations or...
Notes and Durations?

All of these options take key changes into account when searching. If you're searching for a motif that begins on C in the key of C, one that begins on C in the key of F won't be considered a match. Instead, Finale will look for the same motif beginning on F in the key of F.

When you click any of these four buttons, you proceed to the Alteration for Slot (#) dialog box, where you tell Finale how you want to modify each occurrence of the motif. See “Alteration for Slot (#) dialog box.”

- Scale Tones. Click this button if you want Finale to search your file for occurrences of the selected notes *in any octave* and in any rhythm pattern.
- Notes. Click this button if you want Finale to search your file for occurrences of the selected notes in any rhythm pattern but *in the original octave.*
- Scales + Durs. Click Scales + Durs to confine the search-and-replace process to notes with the same pitches *and rhythmic values* as the selected notes, regardless of the octave. For example, if you've selected a C-D-E pattern whose rhythm is ♩ 𝅗𝅥 ♩, Finale won't locate a C-D-E pattern whose rhythm is ♩ ♩ ♪—only notes, in any key and octave, whose scale degrees and durations exactly match the selected notes.
- Notes + Durs. Click Notes + Durs to confine the search-and-replace process to notes with the same pitches and rhythmic values as the selected notes, but *only in the original octave.* Finale will find only the notes, in any key, whose octave, scale degrees, and durations exactly match the selected notes.

57 "Do you wish to be asked..." dialog box

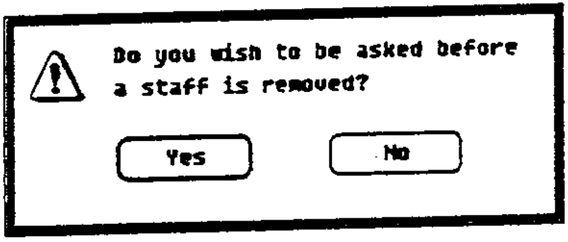
How to get there

Click the Page Layout Tool and click a page containing a system you wish *optimized* (in optimizing, all empty staves are "hidden"—omitted from the system). Click Staff Systems, click the handle of a system, and click Optimized. The Optimizing a System of Staves dialog box appears. Click Yes.

What it does

Don't use the Optimized button in the Page Layout window to optimize more than one staff. Instead, use the Optimize Staves command (Page Layout menu), which is far quicker and more direct. For a more complete discussion of Optimization, including some caveats, see "Optimizing staves" in the *Finale Encyclopedia*.

You should use the Optimized button if you want to specify *which* empty staves should be removed from a system, because Finale can ask you before it removes each staff. The purpose of this dialog box is to let you tell Finale whether or not it should ask you before removing each empty staff. You might want to use this feature to prevent Finale from removing the treble clef staff of a piano part even if it's empty in this system.



Do you wish to be asked before a staff is removed?

- **Yes.** If you click Yes, Finale will present you with a series of "Remove staff" dialog boxes, one for each empty staff in the system. Each box identifies the staff by name (or number, if you haven't named it) and lets you click Yes (hide the staff) or No (don't hide the staff).
- **No.** If you click No, Finale will immediately remove all empty staves from the selected system, and you'll return to the Page Layout window.

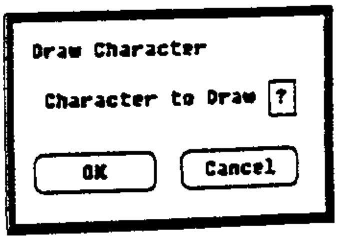
58 Draw Character dialog box

How to get there

Click the Staff Expression Tool or Score Expression Tool, and click a note (Staff Expression) or measure (Score Expression). Click Shape. Either click Create, *Shape ID*, then Create, or else click a shape in the palette and click Edit and *Shape ID*. (You can also enter the Shape Designer by double-clicking the handle of a Shape Expression that's already in the score and clicking *Shape ID*.) Finally, click the Character Tool, or double-click any Draw Character command in the Instruction window.

What it does

When you're creating a shape in the Shape Designer, you can tell Finale to draw a *character* (number, letter, or symbol) at the location of your last mouse click by clicking the Character Tool. This dialog box appears. In it, you type the character you want. You must set the font for this character first by clicking the Font Selection Tool. You can only have one font and size per shape.



Draw Character

Character to Draw ?

- Character to Draw. In this text box, enter the character you want Finale to insert into the shape you're designing. If you don't know the keyboard equivalent of a character in a font, see your Microsoft Windows User's Guide, Appendix D, "Using Special Characters".
- OK. Click OK to confirm your selection of a character. You return to the Shape Designer, where Finale draws the character you entered in the font, size, and style you specified. If you want to add other letters (if you're building a word, for example), you don't have to specify the location for each. Just click the Character Tool again. Finale automatically places each new character just to the right of the previous one.
- Cancel. Click Cancel to return to the Shape Designer without adding or changing a character.

53

Duration Allotment (#) dialog box

HOW TO GET THERE

Click the Mass Mover Tool, and select a region of measures. Choose Layout to Entries from the Mass Edit menu, and click Allotments.

WHAT IT DOES

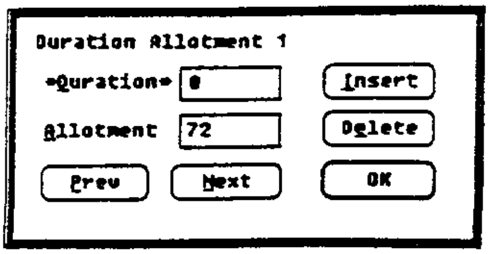
When you first enter music into Finale, its spacing is *linear*—a whole note is accorded exactly the same horizontal space as four quarter notes. When a piece of music is typeset professionally, however, the engraver uses width measurement tables for various note values to create *nonlinear spacing,* whereby notes are given only as much space as they need to be readable.

In Finale, these width tables are called Allotment Libraries. There is one allotment, or width measurement, for each rhythmic value. By spacing your music with the aid of an Allotment Library, you can create extremely professional-looking scores, in which measures are neither wider nor narrower than they need to be.

There are three Allotment Libraries provided with Finale, called ALOTQ3-0, ALOTQ3-5, and ALOTQ4-0 (where Q3-0 is read as Q = 3.0). These "Q" numbers indicate the relative "wideness" of the allotment values. Music that's been spaced using the Q = 3.5 library will be "tighter" than music spaced with the Q = 4.0 library. These "Q" values describe the width, in *spaces,* allotted to a quarter note.

A *space* is a unit of measurement used in engraving that corresponds to the distance between two staff lines. In Finale, a space is equivalent to 24 EVPUs, of which there are 288 per inch.

You apply an allotment library's spacing to your music by selecting the desired region and using Mass Mover Metatool 3 (see "Allotments" in the *Finale Encyclopedia*). You can also edit or create your own Allotment Libraries using this dialog box.



Duration Allotment 1

•Duration• 0

Allotment 72

D DURATION ALLOTMENT (#) DIALOG BOX

- Duration Allotment (#). An Allotment Library is constructed by assigning a horizontal space measurement to each rhythmic value—from sixty-fourth note to double whole note. The Duration Allotment indicator tells you which of such duration/width pairings you're viewing. (Click the Prev and Next buttons to cycle through the pairings.)
- *Duration*. This number, measured in EDUs (1024 per quarter note), identifies the durational value whose width allotment you're viewing. If you want to create a new duration/width pairing—for a tuplet that has no specified allotment, for example—you must first calculate the duration, as expressed in EDUs, and enter it in this box. (The EDU value for a quintuplet eighth note is 205, because it's one-fifth of a quarter note, whose duration is 1024.) You then enter a width allotment (expressed in EVPUs, 288 per inch) in the Allotment box, and click Insert.

  Instead of calculating the EDU equivalent, you can also click the word *Duration* to display a visual palette of rhythmic values. Click the desired value (and the dot, if it's a dotted value) and click OK. Finale returns to the Duration Allotment box and fills in the EDU equivalent in the Duration box for you. If, when viewing a duration/width pairing whose EDU number isn't evenly divisible into a quarter note—a quintuplet value, for example—the duration palette will display the *closest* possible value.)

  You may wonder why the first Duration value in each library is zero. It's because the rhythmic values included in Finale's Allotment Libraries are the 22 most frequently used. There's no allotment defined for, say, a quintuplet quarter note. Such values are allotted a catch-all "default" width, which Finale gives to any note whose duration doesn't specifically appear in the Allotment Library. This default width allotment is assigned to the zero Duration value.
- Allotment. The number you enter in this text box specifies the horizontal width, in EVPUs (288 per inch), to be allotted to any note of the displayed rhythmic value (Set Duration box). For example, if you notice that a certain Allotment Library isn't allotting enough space for your sixteenth notes, increase the Allotment value of the sixteenth note (Duration value: 256) and use Mass Mover Metatool 3 again. You should notice that Finale is now giving more space to every sixteenth note in the selected region (if you made a large enough increase in its Allotment value).
- Insert. If you need to create a new duration/width pairing, enter new numbers into the Duration and Allotment boxes, as explained above. (Don't worry about typing over existing values. Finale will remember them.) Then click Insert to place the new pairing into this Allotment Library.
- Delete. Click Delete to remove a duration/width pairing from the Allotment Library.
- Prev ◆ Next. Click Prev or Next to move backward or forward through the duration/width pairings.
- OK. Click OK to save any changes you've made to the Allotment Library and return to the Entry Layout dialog box. If you click OK again, your modified allotments are applied to the selected measures. If you've made substantial changes, you may want to save the complete edited library into a separate file of its own (an Allotment Library on your disk with its own filename), so that you can load it into other pieces later. If so, choose Make Library from the File menu, click Allotments, click Make, name your customized library, and click Make.

60

Duration/Division dialog box

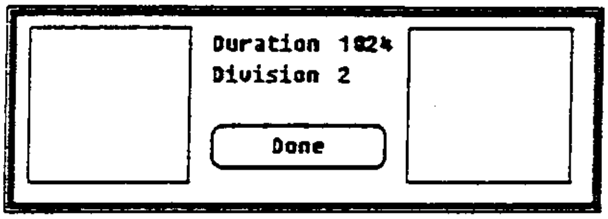
How to get there

Click the HyperScribe Tool ▣. After making any necessary settings in the HyperScribe menu, click a measure in the score.

What it does

When you transcribe a real-time performance with HyperScribe, the two large "buffer boxes" in the Duration/Division box begin to fill up with dots—left to right, top to bottom. Each time you play a note, a dot appears in the right buffer box. Each time you tap (a key, a pedal, or whatever you've specified as your tempo reference tap), a dot appears in the left buffer box.

In general, these buffers simply act as a gauge for you to see if your computer is keeping up with all the MIDI information you're generating. If either of the boxes becomes completely filled with dots, that's your warning that the computer can't transcribe the notes as fast as you're playing them. If you don't slow down, Finale will begin skipping measures (leaving them empty) in an attempt to catch up with you.



Duration 1024
Division 2

- **Duration.** This indicator reminds you which rhythmic value you told Finale you'd be tapping on a key or pedal (with the Tap Duration command [HyperScribe menu]). The displayed number is in EDUs, 1024 per quarter note. (A value of 512 signifies eighth-note taps. A value of 2048 indicates cut-time, or half-note, taps.)
- **Division.** This indicator reminds you of the *quantization value* you specified in the Tap Duration dialog box (HyperScribe menu), expressed as a fraction of the Duration (tap) value. If the Division is 2, that means Finale will quantize (round off) every note you play to *half* the tap value. If it's 3, Finale will quantize to one *third* the tap value. For detailed instructions on the use of HyperScribe, see "Real-time transcription (HyperScribe)" in the *Finale Encyclopedia.*

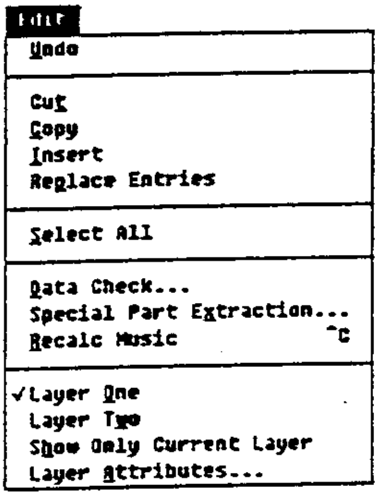
61
Edit menu

How to get there

The Edit menu is one of Finale's four unchanging menus.

What it does

You can find an assortment of editing and program operations commands in the Edit menu. Some of them have keyboard equivalents (which are listed in the menu beside the command names). As you become more familiar with Finale, you may want to start learning these keyboard equivalents.



- Undo. Generally speaking, this command undoes actions involving the dragging or deleting of a handle. Specifically:

Tool	Action that can be "undone"
Arbitrary Music	Deletions or positional changes
Bracket	Deletions of positional changes
Clef	Deletions or changes in multiple clef positioning
Lyrics	Changes in Word Extension or Position Adjustment
Measure Attributes	Changes in measure width made by dragging a handle
Measure Number	Deletions or positional changes
New Staff	Deletions or changes in staff positioning
Note Expression	Deletions or positional changes
Repeat	Deletions or changes in repeat bar positioning
Score Expression	Deletions or positional changes
Staff Expression	Deletions or positional changes
Text Block	Deletions or changes in text block positioning
Tuplet	Deletions or changes in tuplet positioning

- Cut. After selecting a region of measures with the Mass Mover Tool, choose Cut to place the selected music on the Windows Clipboard and simultaneously remove the music from the score. (Finale asks if you want to remove only the music, leaving behind empty measures, or to remove the measures entirely.) Once you've placed the cut music on the Clipboard, you can paste it to another place in your score or another Finale file using either the Insert or Replace Entries command.

  If you like, you can save the cut material into a separate file of its own, called a Clip File, which you can later access for pasting into another file. While pressing CTRL, choose Cut. Finale will ask you to name the Clip File (be sure to include the file extension ".CLP"). In this way, you can create an assortment of musical segments or motifs, each of which you can access with the Insert or Replace Entries commands (see below) to paste them into other files.

If you press *Shift* while choosing Cut, Finale will display the Items to Clip dialog box, which gives you the option of *excluding* some of the score elements—lyrics or expression marks, for example—from the cut material. (If you press both CTRL *and* Shift when you choose Cut, Finale will display the Items to Clip dialog box *and* place the cut material into a Clip File.)

- Copy. After selecting a region of measures with the Mass Mover Tool ▤, choose Copy to place a duplicate of the selected music on the Windows Clipboard, ready to paste to another place in your score or another Finale file.

  As with the Cut command, you can choose Copy while pressing CTRL to save the copied material into a separate Clip File, which you can later access for pasting into another file. Finale will ask you to name the Clip File (be sure to include the file extension ".CLP"). In this way, you can create an assortment of musical segments or motifs, each of which you can access with the Insert or Replace Entries commands (see below) to paste them into other files.

  If you press *Shift* while choosing Copy, Finale will display the Items to Clip dialog box, which gives you the option of *excluding* some of the score elements—lyrics or expression marks, for example—from the copied material. (If you press both CTRL *and* Shift when you choose Copy, Finale will display the Items to Clip dialog box *and* place the copied material into a Clip File.)

- Insert. Choose Insert if you want to *insert* whatever music you've cut or copied to the Clipboard between two existing measures. First tell Finale where you want the material inserted by clicking the measure just *after* the desired point of insertion.

  If the material you copied was from only one staff, but you're pasting into a multi-staff score, the music on all *other* staves will be shifted to the right (and empty measures added), even though you're only inserting the copied music into one staff. In this way Finale ensures that one staff's music always aligns with another's.

  If the music on the Clipboard was copied from ten staves, you don't have to insert the contents of all ten staves in the target score. For example, you can select (highlight) a measure in only four staves of the target score. They'll be replaced by the contents of the first four staves of the copied material. On the other hand, if you *do* want the entire copied section to be pasted, be sure to select a target region as many staves "deep" as the copied region.

  If you've created Clip Files using the Copy or Cut commands (see above), you can paste any one into the score using the Insert command. Press CTRL while choosing Insert. Finale displays a list box showing the names of any Clip Files on your disk. Double-click the one you want to paste.

- Replace Entries. Choose Replace Entries if you want whatever music you've cut or copied to the Clipboard to *paste over* (replace) the music in the target file (first use the Mass Mover to select the area whose music you want to replace).

  If the copied music on the Clipboard is ten measures long, you don't have to paste over a full ten measures in the target staff. For example, you can select (highlight) four measures in the target staff. They'll be replaced by the first four measures of the copied material. On the other hand, if you *do* want the entire copied section to be pasted, be sure to select a target region as many measures long, and as many staves deep, as the copied region.

  The Replace Entries command doesn't replace any Score Expressions you may already have in the target (selected) region. Only notes, their attached Note and Staff Expressions, and Smart Shapes are replaced.

  If you've created Clip Files using the Copy or Cut commands (see above), you can paste any one of them into the score using the Replace Entries command. Press CTRL while choosing Replace Entries. Finale displays a list box showing the names of any Clip Files on your disk. Double-click the one you want to paste.

- Select All. Use this command with the Mass Mover Tool to select every measure in every staff, or with the New Staff Tool to select every staff's handle. In the latter case, you can *exclude* (deselect) one staff at a time from the selection by Shift-clicking its handle. The command works similarly with the Note Mover Tool—after you've clicked a measure, choose Select All to highlight every note handle, and Shift-click individual handles to exclude them from the selection.

This command is also available in the Transcription window. Use it to select all the music you've recorded, usually before playing it back, recording over it, or transcribing it.

- Data Check. Choose Data Check to display the Data Check dialog box, which lists various data and font "housekeeping" commands. (See "Data Check dialog box.")
- Special Part Extraction. This command provides access to one of Finale's three part-extraction methods. Using Special Part Extraction, you can see the full score in Scroll View, while the extracted part appears, ready for editing and printing, in Page View. A full tutorial for the Special Part Extraction command appears under "Extracting parts" in the *Finale Encyclopedia*.

  Before the Special Part Extraction command will work, you must select a staff (or staves) with the New Staff Tool. When you choose Special Part Extraction, the Extracted Part: Measure Rest Definition dialog box appears, letting you select the multimeasure (block) rest shape you want to use, specify a font for the number to appear above such a rest, and so on. (See "Extracted Part: Measure Rest Definition dialog box.") After you've made your settings, click OK. You return to the score.

  At first you won't notice anything different. But if you look at the Edit menu, you'll see that there's now a check mark beside Special Part Extraction, telling you that Page View now contains the extracted part. Choose Page View from the View menu to examine and edit the extracted part.

  To exit Special Part Extraction mode (and return to viewing the full score in Page View), choose Special Part Extraction again from the Edit menu.
- Recalc Music. To speed up its operations, Finale doesn't constantly recalculate the positioning and page layout of measures within your score. Instead, this recalculation only takes place when you request it by choosing Recalc Music from the Edit menu.

  If you enter Page View without choosing Recalc Music, you may discover strange measure spacing if you've made any changes to the widths of measures—for example, by using the Reduce/Enlarge Tool, Mass Mover respacing Metatool 3 or 4, the Page Layout Tool, or the Measure Attributes Tool (to widen a measure by dragging its barline). Any of these actions could result in very wide or very cramped measures, or duplicated or missing systems on each page. By choosing Recalc Music, you tell Finale to lay the measures out again within each system, taking such changes into account, in order to create attractive, neatly justified systems with appropriate measure spacing.

  To further save you time, when you're in Page View, Finale only recalculates the measure layout from the *page you're viewing* to the end of the file. In other words, if you're satisfied with the layout of the first five pages, you don't have to wait for Finale to recalculate them. Scroll to page six before choosing Recalc Music. (Recalc Music only affects the entire piece if you're viewing page one, or if you're in Scroll View.)

  Recalc Music offers two other useful functions. One way to manually arrange measures on the page is to use Finale's *measure group* features (such as the Group Measures command in the Page Layout menu or the Mass Mover up/down arrow technique). For details on these techniques, see "Measure layout" in the *Finale Encyclopedia*. If you ever want to *delete* such measure groups (and restore all measures to their original "floating" status), press Shift while selecting Recalc Music.

  Finally, if you're printing (on a PostScript printer) a file containing many key and time signature changes within a system, you may notice peculiar spacing of the key or time change at the end of the line. If that's the case, press CTRL while choosing Recalc Music. Finale will perform a "floating-point" recalculation that will correct the printing problem (but may make the screen display appear slightly misaligned).

- Layer One ◆ Layer Two. One of these two menu items is always selected, letting you know which of Finale's two independent layers of music is currently *active* (meaning you can edit it). (For more on layers, see "Multiple voices" in the *Finale Encyclopedia.*) You can switch from Layer 1 to Layer 2 (or vice versa) by choosing the appropriate layer command from the Edit menu. A shortcut for switching layers is simply to click the Layer indicator in the lower-left corner of file window.
- Show Only Current Layer. When this item is selected (displaying a check mark), Finale hides the inactive layer. Bear in mind that a hidden layer is unaffected by almost every tool. For example, the music in a hidden layer won't play back. Nor will it be copied, pasted, or otherwise affected by Mass Mover operations—a useful fact to remember if you want to copy or paste the music of one layer only. To restore the display of both layers, choose Show Only Current Layer again.
- Layer Attributes. This command displays the Layer Attributes dialog box, in which you can specify various aspects of the behavior of Finale's treatment of the music in each layer (stem direction, rest placement, and so on). For a detailed description of this dialog box, see "Layer Attributes dialog box."

62 Enclosure Designer dialog box

How to get there

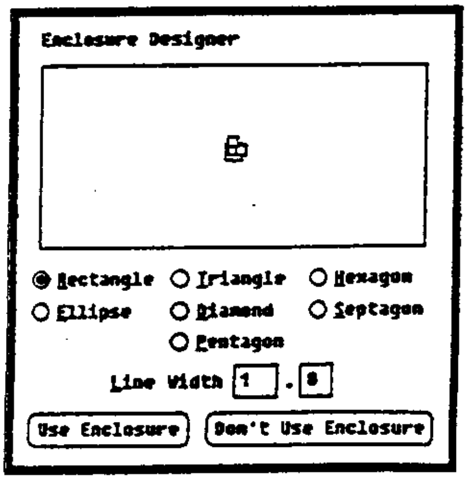
Click the Staff Expression Tool or Score Expression Tool, and click a note (Staff Expression) or measure (Score Expression). In the selection box that appears, click Create (or click an existing expression and click Edit). If you like, enter or edit text in the Expression Text box, then click Enclose Expression.

You also find this dialog box with the Repeat Tool. Click the tool, then click a measure. Click Create, and click Enclose Repeat.

Finally, you encounter this dialog box when you double-click the handle of certain measure numbers in the score. Specifically, it appears if you've specified Enclosures in the Measure Number Map dialog box for the current region of measures. See "Measure Number Map dialog box" for details.

What it does

This dialog box lets you enclose the expression mark (such as a rehearsal letter) or text repeat (such as "To Coda") in a box of any size, geometric shape, or line thickness. If you encounter it using the Measure Number Tool, it lets you modify, add, or remove the enclosure for the measure number you clicked.


Enclosure Designer

● Rectangle ○ Triangle ○ Hexagon

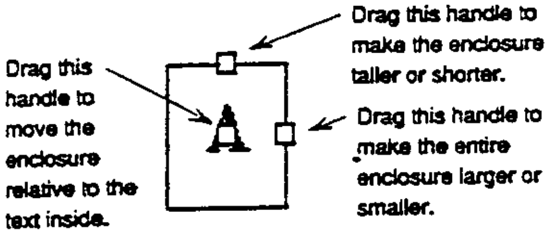
○ Ellipse ○ Diamond ○ Septagon

○ Pentagon

Line Width 1 . 8

- **Rectangle ◆ Ellipse ◆ Triangle ◆ Diamond ◆ Pentagon ◆ Hexagon ◆ Septagon.** Click one of these radio buttons to specify the basic shape of the enclosure. (These options aren't available when you're editing a measure number enclosure, however.)

  The display shows three square handles. By dragging these handles, you can change the size, shape, and positioning of the enclosure, as shown:


Drag this handle to move the enclosure relative to the text inside.
Drag this handle to make the enclosure taller or shorter.
A
Drag this handle to make the entire enclosure larger or smaller.

- **Line Width.** These two text boxes let you specify the precise thickness of the enclosure line, measured in points (72 per inch). Use the second box to specify a decimal place (such as the 5 in a line thickness of 1.5 points).
- **Use Enclosure.** Click this button to confirm the settings you've made, place the enclosure around the expression, text repeat, or measure number, and exit the dialog box.

  If you're editing a measure number enclosure, this button has no effect unless (1) the number appears in a region of measures for which you've specified Enclosures and Selected Numbers in the Measure Number Map dialog box, and (2) the measure number doesn't already have an enclosure.
- **Don't Use Enclosure.** Click this button to exit the dialog box without creating an enclosure.

  You can also click this button to *remove* an enclosure from an enclosed measure number. However, the button has no effect unless (1) the number appears in a region of measures for which you've specified Enclosures and Selected Numbers in the Measure Number Map dialog box, and (2) you've already *created* an enclosure for the number (by clicking Use Enclosure).

63

Ending Repeat Bar Assignment dialog box

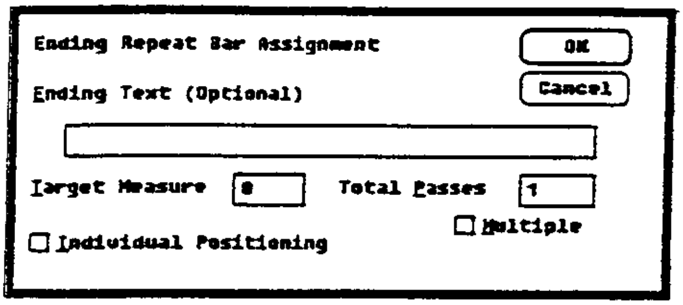
HOW TO GET THERE

Click the Repeat Tool ▤, and click a measure. (If the measure already has a repeat barline, click again. If the measure already has a "second ending" repeat barline, double-click its handle.) Double-click the rightmost repeat barline icon (the Multiple Ending Repeat).

WHAT IT DOES

The Multiple Ending Repeat barline is the only one of Finale's functional repeat barlines that directs playback to a specified measure when the playback reaches the *beginning* of the measure. This characteristic makes it ideal for the beginning of a first ending. Don't let the appearance of this barline's bracket (it's open at the right end) confuse you. Though it appears to be a "second ending" bracket, it's very useful as a first ending (you can always change the bracket's shape once it's in the score). In this dialog box, you specify various elements of such a barline's behavior and appearance in the score.

ENDING REPEAT BAR ASSIGNMENT DIALOG BOX



Ending Repeat Bar Assignment

Ending Text (Optional)

Target Measure 0

Total Passes 1

☐ Multiple

☐ Individual Positioning

- Ending Text (Optional). Any text you enter here will appear under the bracket when the barline appears in the score. If you don't type anything, Finale will automatically use the number in the Total Passes (or Multiple "Total Passes") box. If you want to combine the Total Passes number with other text (for example, "4th time only"), use the number sign (#, which you create by pressing Shift-3) as a stand-in for the Total Passes number (for example, "#th time only"). You set the font for this text by choosing Font Selection from the Special menu and clicking the Ending button.
- Target Measure. In this text box, enter the number of the measure to which you want the playback to jump (when it reaches this repeat barline). You'll usually want the music to jump to a *later* measure in the score, but you can enter any measure number here.

  If you leave zero in this text box, the repeat you're creating won't have any playback function at all.
- Total Passes. This number tells Finale which times to play the bracketed measure *instead* of jumping. If you're creating a first ending, the Total Passes would be 1. On subsequent passes, Finale will direct playback to the Target Measure (for example, a *second* ending).
- Individual Positioning. If your piece contains more than one staff, Finale will place an identical ending-repeat bracket in each staff. All brackets will be affected when you resize or alter any one. If you want each bracket to be independently resizable and movable, select Individual Positioning. To lengthen a bracket more than one measure, Individual Positioning must be selected.
- Multiple. There may be situations where you want Finale to play an ending several times. For example, if this is a "1, 3, 5" ending, you'd want Finale to play the bracketed measure the first, third, and fifth times through, and you'd want the playback to jump to the Target Measure the second and fourth times through.

  Click the Multiple check box to enter the Multiple "Total Passes" dialog box, where you can specify more than one Total Passes value. In the text boxes, enter the numbers corresponding to the passes when you want the bracketed measure *played*. (The other times Finale will jump to the target measure instead. For this example, enter 1 in the first text box, 3 in the second, and 5 in the third.)

  When you click OK and return to the Ending Repeat Bar Assignment dialog box, the Multiple box is selected and the Total Passes box is ignored. Provided you didn't type anything into the Ending Text box, Finale will automatically put the appropriate numbers—separated by commas—under the bracket when it appears in the score. In the example above, "1, 3, 5" would appear under the bracket.
- OK. Click OK to return to the score, where the new (or edited) repeat barline appears.
- Cancel. Click Cancel to tell Finale to ignore any changes you made in this dialog box and return you to the score.

64 Entry Items dialog box

HOW TO GET THERE

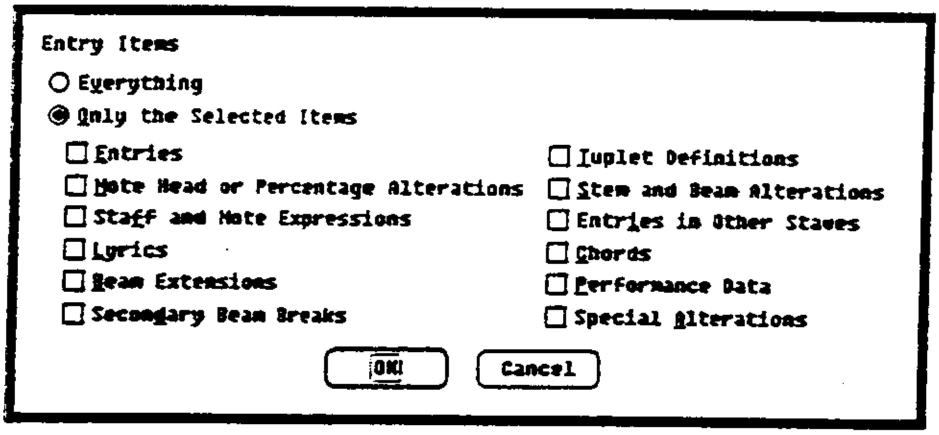
Click the Mass Mover Tool ▤ and select a region of measures. If you're about to copy or move an element of the music, choose Move Only from the Mass Mover menu, then choose Entry Items. If you're about to erase an element of the music, choose Erase from the Mass Edit menu. Click Only the Selected Items, then click Entries.

While the above methods are much more direct, you can also double-click the highlighted measures, then click as follows: Erase, OK, Only the Selected Items, Entries.

Finally, when you're cutting or copying music from the score, press Shift while choosing Cut or Copy from the Edit menu. The Items to Clip dialog box appears. Click Entry Items (to remove the X), then click it again.

WHAT IT DOES

You can copy or erase any element of your music without disturbing the remaining elements. For example, you might want to erase only the lyrics from a selected region (while keeping the notes) or you might want to copy chord symbols or articulations from one place to another (without changing or moving the notes). This dialog box lets you specify which elements you want to copy or erase.



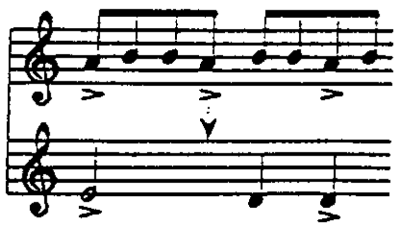
Entry Items

○ Everything

● Only the Selected Items

☐ Entries
☐ Note Head or Percentage Alterations
☐ Staff and Note Expressions
☐ Lyrics
☐ Beam Extensions
☐ Secondary Beam Breaks
☐ Tuplet Definitions
☐ Stem and Beam Alterations
☐ Entries in Other Staves
☐ Chords
☐ Performance Data
☐ Special Alterations

- **Everything.** If this radio button is selected, Finale will copy or erase *all* entry-related musical elements, including the notes.
- **Only the Selected Items.** If this radio button is selected, a list of elements (see below) becomes available. You can select none of them, one of them, or as many as you like. If you're copying elements other than the notes (chord symbols, lyrics, or articulations, for example), they can only be copied to the notes in the target measures whose beat positions correspond to those of the notes in the source measures to which the element was originally attached. For example:



Finale doesn't copy the second accent mark, because there's no note in the target measure that falls on the same beat as it did in the source measure.

- Entries. If you're *copying*, "Entries" means notes and rests alone, including their spacing. The Entry Modifications dialog box appears when you click this check box, letting you specify changes you want made to the selected music in the process of copying. For example, you could copy a musical passage from one location to another, but specify that the copy be transposed by a certain interval. See "Entry Modifications dialog box."

  If you're *erasing*, clicking Entries is the same as clicking Everything (see above). Finale will remove *all* entry-related items (notes, lyrics, chord symbols, and so on) from the selected region.
- Note Head or Percentage Alterations. This item includes any reductions or enlargements you've performed on notes or note groups with the Reduce/Enlarge Tool, as well as adjustments you've made to the positions of noteheads or accidentals with the Special Tools Tool. After creating a measure of cue notes, you'd select this check box to copy the reduction onto other measures so that their notes are quickly reduced.
- Staff and Note Expressions. You can consider this element "Articulations." It includes all expression marks you've created with the Staff Expression or Note Expression tools.
- Lyrics. Select this item to copy or erase lyrics you created with the Lyrics Tool.
- Beam Extensions ◆ Secondary Beam Breaks. These elements refer to beaming changes you've made with the Special Tools Tool (the Beam Extension and Secondary Beam Break tools). The significance of these and other elements in this dialog box pertaining to beaming is that you need only create such special beaming once—in the first measure. Then you can use this dialog box to copy *only the beam modifications* to other measures. Even if the notes are different, they'll receive the same custom beaming as the source measure.
- Tuplet Definitions. This element is only available when you're erasing. It specifies that *tuplet definitions* will be erased from any tuplets in the selected region. If you select it, Finale will turn all tuplets (triplets, quintuplets, and so on) into normal non-tuplet notes (even if the result is too many beats in the measures).
- Stem and Beam Alterations. This element refers to custom stemming and beaming you've created with the Special Tools Tool. It includes any changes you've made with the Stem Length, Custom Stem, Beam Angle, and Secondary Beam Angle tools.
- Entries in Other Staves. This element refers to cross-staff notes (notes that have been moved, for clarity, to another staff [with the Note Mover Tool], even though they still "belong" to their original staff). If you *don't* select Entries in Other Staves, Finale still copies all notes in the selected region. The difference is that the resultant copy will return the cross-staff notes to their original staff.
- Chords. This element refers to chord symbols you created with the Chord Tool. If you're copying chord symbols from one passage to a passage in a different key, Finale transposes the chord symbols automatically.
- Performance Data. When you record a real-time performance or sequence (using the Transcription Tool), Finale gives you the option of "capturing the performance." This performance data includes the velocity information (how hard you struck each key) as well as certain rhythmic information, such as minor tempo fluctuations *within each beat* (Start and Stop Times—not to be confused with *Time Dilation* information, which describes actual tempo fluctuations, such as ritards and accelerandi).

  After you've transcribed a performance, you can tell Finale to play back the notation *and* the captured performance data, giving the playback a very human "feel" (as opposed to the very precise but "square" sound Finale produces when it reads only the notation). If you select Performance Data in this dialog box, you can actually copy this "feel" information onto other passages in your score (or erase it altogether).

- Special Alterations. Special Alterations include any changes you've made with the Tie or Dot tools in the Special Tools Tool.
- OK. Click OK to confirm the settings you've made in this dialog box and continue with the erasing or copying operation.
- Cancel. Click Cancel if you decide not to specify any of these elements. You return to the score (or previous dialog box).

65 Entry Layout dialog box

How to get there

Click the Mass Mover Tool, and select a region of measures to which you want to apply nonlinear spacing. (For a more complete discussion of linear and nonlinear spacing, see "Duration Allotment dialog box.") Choose Layout to Entries from the Mass Edit menu.

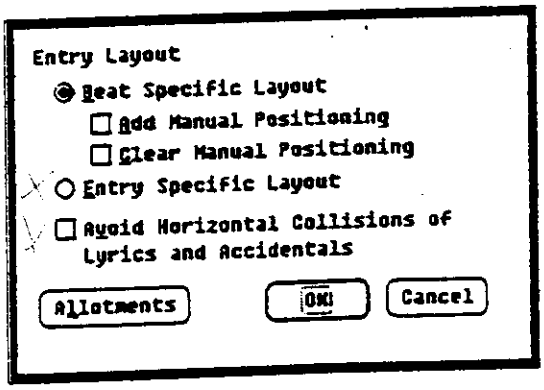
While the method above is far more direct, you can also access this dialog box by double-clicking the selected region and clicking Edit, OK, Special, and Layout to Entries.

What it does

Because the matter of note spacing is one of personal taste, Finale doesn't automatically space the notes within a measure for you. Instead, you need to select the desired measures and use one of the Mass Mover respacing Metatools (as described in "Spacing" in the *Finale Encyclopedia*)—or use this dialog box, which is a less direct method but offers some extra options.

In either case, you should make sure you've loaded an *Allotment Library* (a width table for various note-duration values) into the current piece before using one of these respacing options. If DEFAULT.MUS is in place (in the FINALE directory with FINALE.EXE), an Allotment Library has already been loaded for you. Otherwise, choose Load Library from the File menu, and choose an Allotment Library from the LIBRS directory.

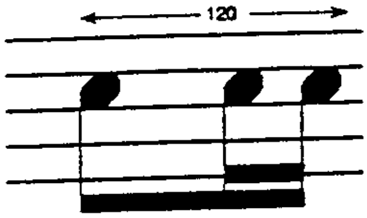
There are three Allotment Libraries provided with Finale, called ALOTQ3-0, ALOTQ3-5, and ALOTQ4-0 (where Q3-0 is read as Q = 3.0). These "Q" numbers indicate the relative "wideness" of the allotment values. Music that's been spaced using the Q = 3.5 library will be "tighter" than music spaced with the Q = 4.0 library. These "Q" values describe the width, in *spaces*, allotted to a quarter note. A space is a unit of measurement used in music engraving that corresponds to the distance between two staff lines. In Finale, a space is equivalent to 24 EVPUs, of which there are 288 per inch.)



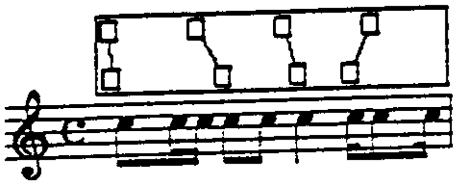
Entry Layout

● Beat Specific Layout
  ☐ Add Manual Positioning
  ☐ Clear Manual Positioning
○ Entry Specific Layout
☐ Avoid Horizontal Collisions of Lyrics and Accidentals

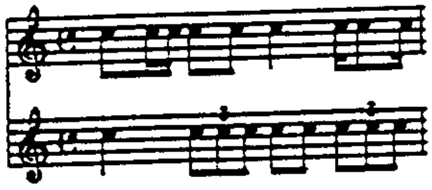
Beat-Specific Layout



When you create a Beat-Specific Layout, Finale adds up the widths of the notes within the beat, as specified by the Allotment Library you've loaded. It then allots this total width value to the beat, but note spacing within the beat is linear—in other words, a sixteenth note gets exactly half as much width as an eighth note

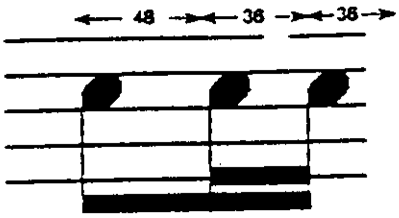


After performing a Beat-Specific Layout, y;ou can see the results on a measure by clicking the bottom of the two barline handles that appear when you click the Measure Attributes Tool (above): Finale has calculated the position of each beat.

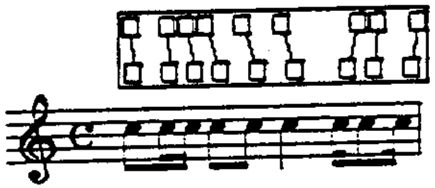


Because Finale is only tracking the locations of the beginnings of beats, tuplets and non-tuplets are both evenly spaced when you've set them to a Beat-Specific Layout (Mass Mover Metatool 3).

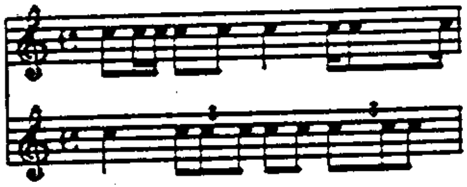
Entry-Specific Layout



When you create an Entry-Specific Layout, Finale gives every single note its own width value, based on the Allotment Library you've loaded. With this method, note spacing within the beat is nonlinear—in other words, a sixteenth note doesn't get exactly half as much width as an eighth note; it gets slightly less.



After performing an Entry-Specific Layout, you can see the results on a measure by clicking the bottom of the two barline handles that appear when you click the Measure Attributes Tool (above): Finale has calculated the position of each note within each beat.



Because Finale is trying to reconcile the specific widths of tuplets and non-tuplets, they may be unevenly spaced with an Entry-Specific Layout (Mass Mover Metatool 4).

- Beat Specific Layout. When Finale spaces the notes of a measure according to a Beat Specific Layout, it calculates only where each *beat* should be positioned in the measure. Any notes within the beat remain subject to *linear* spacing (where an eighth note gets exactly half as much space as a quarter note, and so on). Finale arrives at the total width value for the beat by adding up the widths allotted to each note within the beat according to the Allotment Library you've loaded, but it doesn't remember these individual values. Only their total is used to calculate the amount of space allotted to the overall beat.

  There are two advantages to using this kind of layout. First, tuplets and non-tuplets occurring simultaneously in different staves remain evenly spaced across the beat (eighth-note triplet against four sixteenth notes, for example). Second, your screen redraws faster than it would if you had used an *Entry Specific Layout* (see below), because Finale doesn't have to calculate the position of every single note within a measure.

  Selecting Beat Specific Layout in this dialog box is the same as using Mass Mover Metatool 3 (pressing the 3 key and double-clicking a selected region).

- Add Manual Positioning ◆ Clear Manual Positioning. These two options tell Finale how to handle any manual note positioning you've done with the Speedy Note Entry Tool or the Note Position Tool (one of the Special Tools)—specifically, how to handle notes to which you've given extra space by dragging subsequent notes to the right. Select Add Manual Positioning if, in the process of laying out the beats, you want to *add* any extra space to the width Finale would normally allot. Select Clear Manual Positioning if you want Finale to *remove* any extra space you've given notes. If you don't select either option, such notes will still appear shifted to the right—but because you haven't *added* the extra space to the width Finale now allots them, they may collide with subsequent notes.
- Entry Specific Layout. When Finale performs an *Entry Specific Layout*, it consults the Allotment Library width tables to find out the precise position of *each note* within each beat.

  Because the width allotments are deliberately *nonlinear* (an eighth note doesn't get exactly half the amount of space of a quarter note—it gets slightly more), the total width allotted to a group of three eighth-note triplets doesn't equal the total width allotted to four sixteenth notes, even though their total rhythmic duration is the same. Therefore, you may notice that tuplets and non-tuplets occurring simultaneously in different staves aren't evenly spaced within the beat. In such cases, use a Beat Specific Layout (above). An entry specific layout, however, may be better for spacing tuplet rhythms that last longer than one beat—a quarter-note triplet, for example.

  Selecting Entry Specific Layout in this dialog box is the same as using Mass Mover Metatool 4 (pressing the 4 key and double-clicking a selected region), providing that Avoid Horizontal Collisions of Lyrics and Accidentals is selected.
- Avoid Horizontal Collisions of Lyrics and Accidentals. Because lyric syllables and accidentals are "attached" to their notes, they require that extra space be allotted to their notes. If this option is selected, Finale will add enough additional space to each beat or note to ensure that no lyrics overlap, or that no accidentals overlap other notes (or a barline). (When you apply Mass Mover Metatool 3 or 4 to a region of your score, this option is automatically selected.)
- Allotments. Click the Allotments button to enter the Duration Allotment dialog box, where you can view the actual pairings of rhythmic values to width allotments that determine the spacing of notes when you use a Beat Specific or Entry Specific Layout. (See "Duration Allotment dialog box.")
- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, the changes you've made in this dialog box. You return to the score. If you click OK, the selected music is respaced according to your specifications.

66

Entry Modifications dialog box

HOW TO GET THERE

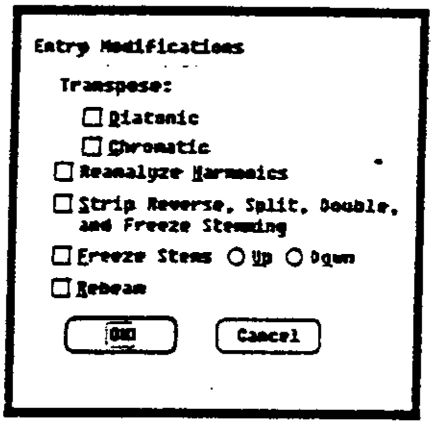
Click the Mass Mover Tool, and select a region of measures. Choose Modify Entries from the Mass Edit menu.

If you're copying music, you'll also find this dialog box if you choose Move Only and Entry Items from the Mass Mover menu, then click Entries. Finally (though it's a far less direct route), you'll also encounter this dialog box if you double-click the highlighted measures, click OK, then click Entries.

E ENTRY MODIFICATIONS DIALOG BOX

WHAT IT DOES

This dialog box lets you modify the selected or copied music in a number of ways. For example, you can transpose it up or down by a specified interval, rebeam its beamed notes into new patterns, restore modified stems to normal, and freeze all stems in the selected region up or down.



- Transpose: Diatonic ◆ Chromatic. If you click either of these check boxes, the Transpose Diatonic (or Transpose Chromatic) dialog box appears, letting you specify an interval by which you want Finale to transpose the selected music. (See "Transpose Diatonic dialog box" or "Transpose Chromatic dialog box.") You can also perform both a diatonic and a chromatic transposition by selecting both check boxes.

  Bear in mind that a much more direct way of transposing a selected region is with the Mass Mover transposition Metatool. While pressing the *5* key (for diatonic transposition) or the *6* key (for chromatic transposition), double-click the selected area. The Transpose dialog box appears immediately.

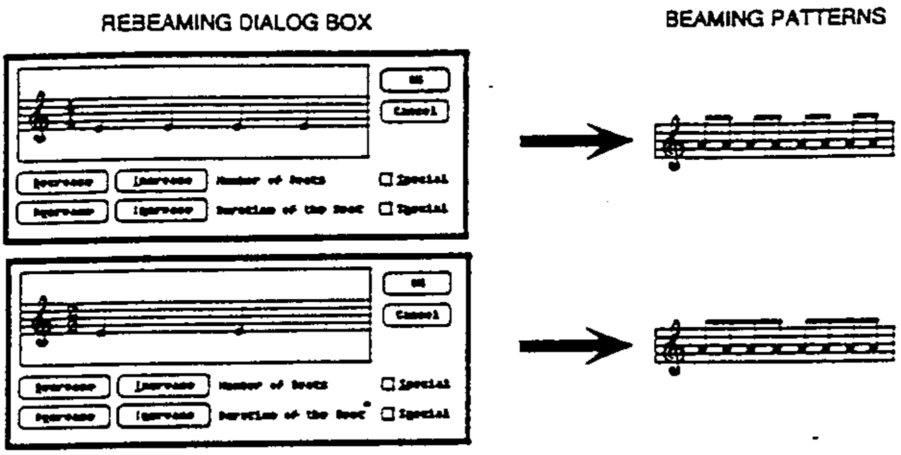
- Reanalyze Harmonics. This option is only available if you're in the process of copying music (and have clicked Entries in the Entry Items dialog box). It simply tells Finale not to transpose music if you're copying to a region that has a different key signature. (Otherwise, Finale automatically transposes the copied music into the new key. If you've selected a Transpose command in this dialog box, the music is transposed by the specified interval *in addition* to being transferred into the new key.)

- Strip Reverse, Split, Double, and Freeze Stemming. Select this option if you want Finale to remove from the selected music any special stemming you created with the Reverse Stem, Double/Split Stem, and Freeze Stems tools (within the Special Tools Tool). This option restores all stem directions to "floating" status (meaning they can flip up or down depending on their staff location).

- Freeze Stems: Up ◆ Down. When you select Freeze Stems, the Up and Down radio buttons become available. Click one to tell Finale to "freeze" all stems in the selected region up or down. (You can freeze an individual stem up or down with the Speedy Note Entry Tool [by pressing the L key for up, or Shift-L for down] or the Special Tools Tool [using the Freeze Stems Tool]. Strip Reverse, Split, Double, and Freeze Stemming, above, restores all stems, no matter how they were frozen, to "floating" status.)

- Rebeam. When you select this check box, a dialog box very similar to the Time Signature box appears. In this box, however, you're specifying the *beaming pattern* of beamed notes within the selected region, *not* the time signature. You're essentially specifying which groups of notes should be beamed together. For example:

  If you have set up the *time signature itself* according to this principle (using the Time Signature Tool), Finale will beam the music in these beaming patterns automatically *as you enter it*. You need only use this Rebeam command for music you've *already* put in the score.



You tell Finale what beaming pattern it should apply to the selected region by creating the appropriate "time signature" in this dialog box.

- OK. Click OK to proceed with the entry modifications you've specified.
- Cancel. Click Cancel if you decide not to modify the selected music.

67

Executable Shape Designer dialog box

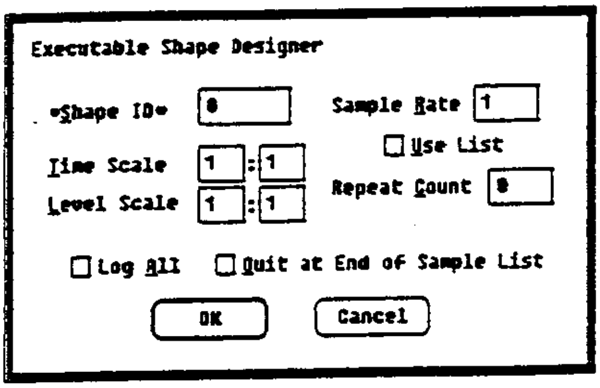
HOW TO GET THERE

Click the Staff Expression Tool or Score Expression Tool, and click a note (Staff Expression) or measure (Score Expression). (If the note or measure already has an expression attached, click again.) Click Create (or click an existing shape in the selection box and click Edit). Proceeding through the dialog boxes, click Playback, Execute Shape, Create.

Or, if a Staff or Score Expression is already in the score (and its handle is visible), CTRL-Shift-double-click the handle, then click Execute Shape (and Create, if necessary).

WHAT IT DOES

An Executable Shape is a line whose contours Finale "reads" as it plays back your music in order to produce changes over time of a musical aspect, such as tempo or volume. You draw the Executable Shape itself in the Shape Designer (which you enter from this dialog box by clicking *Shape ID*, then clicking Create), but you define its characteristics in this dialog box.



Executable Shape Designer

Shape ID 0

Sample Rate 1

☐ Use List

Time Scale 1 : 1

Level Scale 1 : 1

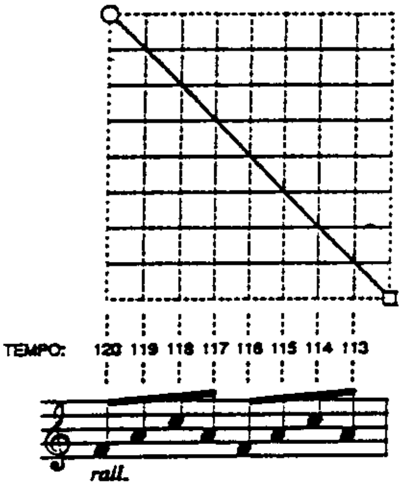
Repeat Count 0

☐ Log All ☐ Quit at End of Sample List

For a more complete discussion of Executable Shapes, see "Expressions: Staff Expressions" and "Shape Designer" in the *Finale Encyclopedia*, as well as the entries for individual Executable Shape–driven expression markings such as "Crescendo/ Decrescendo," "Rallentando," and "Trills."

- *Shape ID*. This number identifies the particular shape that's being used as an Executable Shape. If you don't know the number of the shape you want to use—or if you haven't yet created it—click the words *Shape ID*. The Shape Selection dialog box appears. Double-click the desired shape (or click Create to enter the Shape Designer, and create your own shape. See "Shape Designer dialog box"). You'll return to the Executable Shape Designer dialog box, where Finale will have entered the appropriate number in the *Shape ID* box.

- Time Scale. If you haven't told Finale to do otherwise, it will "sample" (or consult the level of) an Executable Shape once every eighth note. For example, if you're creating a rallentando that lasts for one measure of 4/4, Finale will decrease the tempo slightly in eight eighth-note increments, as shown:

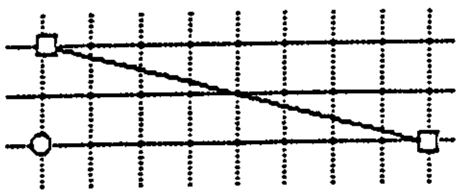


The Time Scale, a ratio formed by the numbers in the two text boxes, lets you tell Finale to sample the shape more (or less) frequently. If you have a passage composed of sixteenth notes and you've created a rallentando that sounds too jerky, tell Finale to sample it twice as often (once every sixteenth note) by entering a Time Scale of 1:2. You enter 1:2 because Finale "reads" the entire Executable Shape in *one-half* the time (by sampling the shape *twice* as often).

- Level Scale. The numbers in these two text boxes form a ratio that governs the *amount* by which Finale should change the tempo (or volume, or whatever parameter you've specified) over time. If you leave the Level Scale at 1:1, Finale examines the shape you've drawn in the Shape Designer. For every 36 EVPUs (of which there are 288 per inch) the shape rises or falls, Finale changes the playback value by one degree, depending on the playback variable being affected.

For tempo changes, "one degree" means one quarter note per minute (a metronome marking). For velocity, a degree means one MIDI velocity value (where 0 is silent and 127 is loud as possible). For MIDI patch or MIDI channel, each degree corresponds to a switch to the next patch or channel, and for pitch, a degree is a half step.

Suppose that you've created a rallentando shape in the Shape Designer that looks like the one pictured here. When you enter the word "rall." in the score (for which this Executable Shape is the playback definition), you'll hardly hear any tempo change at all in the playback. Based on what you now know, you'll realize that it's because your sloping line only only drops 72 EVPUs (two gridlines) over its entire length. Remembering that 36 EVPUs creates a change of one unit (in this case, one beat per minute), your rallentando only slows the tempo from 120 to 118 beats per minute!

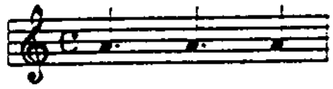

Gridlines every 36 EVPUs

This is an ideal problem for the Level Scale to solve. Just change the Level Scale to, say, 15:1. For every 36 EVPUs your shape rises or falls, the tempo will increase or decrease by *fifteen* beats per minute, not one.

- Sample Rate. As described above, the *rate* at which Finale "consults" the Executable Shape is determined by the Time Scale. However, you have even further control over the behavior of your playback expression, because the Sample Rate text box tells Finale to affect playback only on the Nth sample, where N is the number in the box. If you decide that a certain Executable Shape crescendo is *too* smooth, enter 2 in the Sample Rate box, and Finale will only change the volume every *second* time the Executable Shape triggers a change, ignoring the samples in between.

- Use List. If you want Finale to "notice" *specific* samples that you specify, select Use List. A dialog box appears, letting you enter a series of numbers, one in each text box. You can enter up to six values in your list: use the right and left arrows to scroll to additional text boxes. The numbers you specify here tell Finale *which* samples of the Executable Shape you want it to register for playback purposes.

  Use List can produce interesting effects if this Executable Shape governs pitch or Restrike Keys. (Restrike Keys is one of the playback definitions you can assign to any Staff Expression or Score Expression. The note to which it's attached is struck over and over again, at a rate specified by its Time Scale setting.) By creating a sample list and entering your values carefully, you can create a Restrike Keys expression that plays a certain rhythm. Suppose your Restrike Keys shape is applied to a whole note, and has a Time Scale of 1:1 (it restrikes the note every eighth note). If you click Use List and enter 3, 3, and 2 in the first three boxes, the affected whole note would play back with this rhythm:



- Repeat Count. There may be times when you want the Executable Shape you've just defined to repeat itself several times. If you've just designed a magnificent trill that lasts for only a quarter note—but you want to create a trilling whole note—you can tell Finale how many *extra* times you want the shape played by entering the number (in this example, 3) in the Repeat Count box.
- Log All. When sampling your Executable Shape, Finale generally only "notices" (or produces an audible playback change for) a sample when its value changes. A Restrike Keys expression whose Executable Shape is a horizontal line won't restrike the note at all, because Finale doesn't notice any changes in the line's vertical value. If you want such a shape to generate a sample at each eighth note whether its value has changed or not, select Log All.
- Quit at End of Sample List. If you've specified a sample list by selecting Use List, and if the shape is long enough to produce more samples than the highest number you've entered in the Sample List, Finale will ordinarily start over at the beginning of the Sample List in deciding which samples to "notice." If you'd rather have Finale respond only once to the specific samples named in the list—and not to repeat the action—select this option.
- OK. Click OK to confirm the Executable Shape settings you've made and return to the Executable Shape Selection (or Playback Definition) dialog box.
- Cancel. Click Cancel to return to the Executable Shape Selection (or Playback Definition) dialog box without having defined or modified an Executable Shape.

Executable Shape Selection dialog box

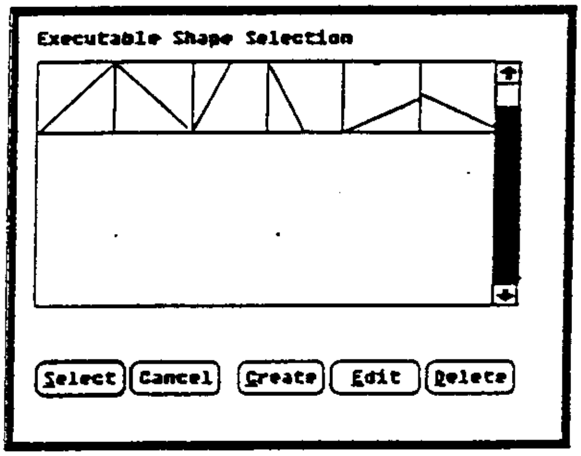
HOW TO GET THERE

Click the Staff Expression Tool or Score Expression Tool, and click a note (Staff Expression) or measure (Score Expression). (If the note or measure already has an expression attached, click again.) Click Create (or click an existing expression from the selection box and click Edit), then click Playback. Make sure the number in the Execute Shape text box is zero. Click Execute Shape.

Or, if a Staff or Score Expression is already in the score (and its handle is visible), CTRL-Shift-double-click the handle. Make sure the number in the Execute Shape text box is zero. Click Execute Shape.

WHAT IT DOES

In this selection box, every Executable Shape that has been created or loaded into the file is displayed, ready to be assigned as part of a Playback Definition for a Staff Expression or Score Expression.



- Select. If you click one of the displayed shapes and then click Select, you'll return to the Playback Definition box, where Finale automatically enters the number of the shape you selected in the Execute Shape text box. (You can simply double-click a shape instead of clicking it once and then clicking Select.)
- Cancel. Click Cancel to return to the Playback Definition box without specifying an Executable Shape.
- Create. Click Create to enter the Executable Shape Designer dialog box, where you can teach Finale how to interpret a certain shape. To draw the shape itself, click *Shape ID* and then Create to enter the Shape Designer. See "Executable Shape Designer dialog box" and "Shape Designer dialog box."
- Edit. If you want to modify one of the shapes appearing in the Executable Shape Selection box, click it once and then click the Edit button. You'll enter the Executable Shape Designer dialog box, where you can modify Finale's interpretation of the shape (or, by clicking *Shape ID*, you enter the Shape Designer, where you can modify the shape itself).
- Delete. After selecting a shape by clicking it, click Delete to remove it from the selection box. (You can't delete it if it's being used as part of the playback definition of an existing Staff Expression or Score Expression.)

69 Explode Music dialog box

HOW TO GET THERE

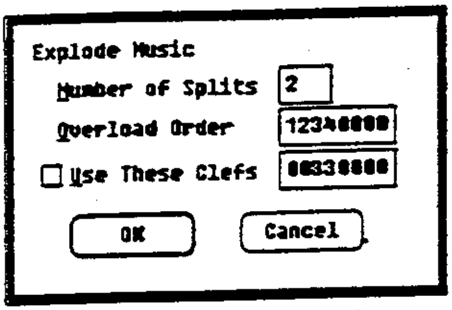
Click the Mass Mover Tool, and select a region of measures. Choose Explode Music from the Mass Edit menu.

You can also use a Mass Mover Metatool. While pressing the 2 key, double click the highlighted region. (Another, less direct method is to double-click the highlighted region and, proceeding through the dialog boxes, click OK, Special, and Explode Music.

EXPLODE MUSIC DIALOG BOX

WHAT IT DOES

In essence, Finale's Explode Music command strips a chordal passage into individual single-line melodies on separate staves. You could use this feature to transform a piano reduction into four single-line melody staves for a choir. (You're not limited to exploding a single staff, you can select several staves for exploding.)

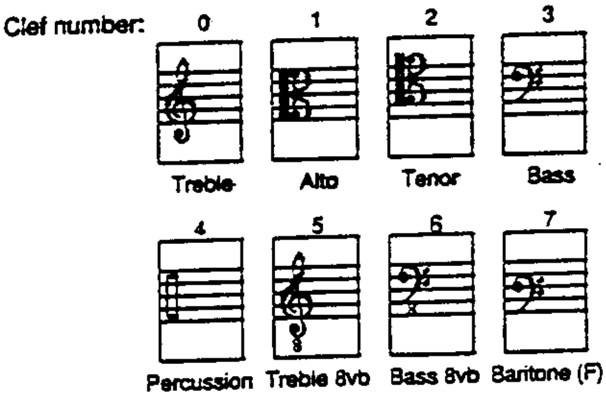


Explode Music
Number of Splits: 2
Overload Order: 12340000
☐ Use These Clefs: 00330000

Before Finale "explodes" the selected region, specify how many resultant staves you want, what clefs they should use, and how Finale should handle cases where there are more notes in a chord than there are staves to put them on.

- Number of Splits. This number specifies how many resultant staves Finale should create.
- Overload Order. The Overload Order is the order in which "extra" notes are assigned to the resultant staves. If you're exploding the music from a chordal passage into three staves, and one of the chords contains five notes, where should Finale put the extra two notes? You indicate the order in which you want extra notes distributed among the staves by entering a series of staff numbers in this text box.

  In this example, if you left the default numbers in this box (12340000), Finale would distribute "extra" notes from the original five-note chord sequentially among the resultant staves. That is, it would notate the top *two* notes on the first exploded staff, the next *two* on the second staff, and the fifth (bottom) note on the third exploded staff. If the Overload Order was 11111111, Finale would place *all* the "extra" notes (the top *three* of the original five-note chord) on the top exploded staff. The remaining staves would receive one note apiece.
- Use These Clefs. If you select this check box, Finale will consult the numbers in the text box to decide what clef to give each of the resultant exploded staves. The numbers in the text box are clef numbers, which Finale assigns as follows.



The clefs in Finale are identified by number (0 through 7). These are the default clefs; you can replace any of them with clefs of your own design.

The first number specifies the clef for the first exploded staff. The second number specifies the clef for the second staff, and so on.

- OK. Click OK to proceed with the exploding process. Finale now asks you whether it should use the staves you originally selected and the ones just below them ("Top") as it explodes, replacing the music you originally selected, or create new staves at the bottom of the score ("New") instead. (See "'Do you want the exploded music...' dialog box.")
- Cancel. Click Cancel to return to the score without exploding any music.

70

Expression Assignment dialog box (Score Expression Tool)

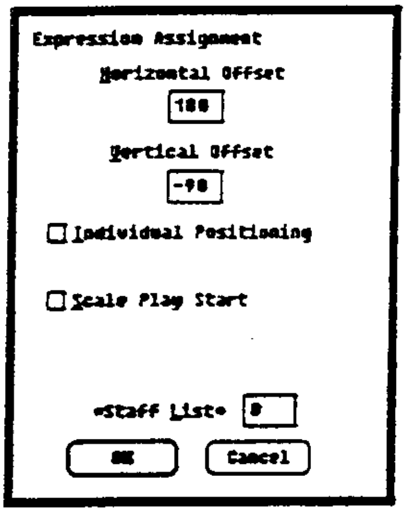
HOW TO GET THERE

Click the Score Expression Tool, and click a measure. (If the measure already contains a marking, click again.) Double-click an existing expression from the selection box (or create one by clicking Create).

If a marking is already in the score, you can also reach the Expression Assignment dialog box by Shift–double-clicking its handle.

WHAT IT DOES

After you've selected a Score Expression (any expression marking that you want to appear in more than one staff), Finale displays this dialog box, offering you several additional options pertaining to the marking's placement and playback. One of the most important options is the •Staff List• feature, which lets you specify the staves in which you want the marking to appear in the full score, as well as which extracted parts it should appear in.



Expression Assignment

Horizontal Offset 180

Vertical Offset -90

☐ Individual Positioning

☐ Scale Play Start

•Staff List• 0

- Horizontal Offset ◆ Vertical Offset. These numbers specify the vertical and horizontal distance between the expression you're placing and the upper-left corner of the measure you clicked (not counting any meter or key signature). These numbers are in EVPUs (288 per inch). You can specify precisely where you want the mark to appear by entering values in these boxes. (Remember that you can also simply drag the marking's handle when you return to the score.)
- Individual Positioning. Normally, when you place a Score Expression marking in the score, it appears in exactly the same position in every staff. When you drag any marking, the markings in all staves move simultaneously. Select Individual Positioning if you want this marking to be independently movable in every staff. (To restore the marking to its "linked-together" mode, Shift–double-click its handle in the score, and turn Individual Positioning off.)
- Scale Play Start. If the Score Expression you're placing has been defined for playback, you'll hear its effect on the music at the beginning of the measure, even if the marking itself appears in the middle of the measure. But if you want an *ff* marking to not affect the music until the middle of a measure, you should select Scale Play Start, which postpones the marking's playback effects until Finale reaches the marking itself while playing back, no matter where it falls (even if it's in the previous or next measure).
- •Staff List•. Finale normally places a Score Expression in every staff in the score. There may be times when it wouldn't be appropriate for a marking, such as a rehearsal letter,

to appear in every staff. You may want it to appear only at the top of the full score (while still appearing in every extracted part).

If that's the case, click the words "Staff List". The Score Expression Staff List dialog box appears, listing the staves in your score, including their names, numbers, and group numbers. At the right side of the screen are two columns, labeled Score and Part.

Click in the Score column across from the name of each staff in which you want this Score Expression to appear. An X appears. You can put an X by all staves (or remove all Xs from all staves) at once by clicking on the *word* Score at the top of the column, and then clicking Set (or Clear). If you place an X for a staff in the Part column, the expression will appear in that staff's *extracted part*. For a fuller description of the options in this box, see "Score Expression Staff List dialog box."

When you click OK, you return to the Expression Assignment box, where Finale has placed a number in the "Staff List" text box. Remember this number. The next time you want to place an expression in the same set of staves, you can bypass the Staff List dialog box and simply enter this number in the "Staff List" text box.

- OK. Click OK to confirm your settings and return to the score, where you'll see the expression mark.
- Cancel. Click Cancel to return to the score without adding or editing an expression mark.

71

Expression Assignment dialog box (Staff Expression Tool)

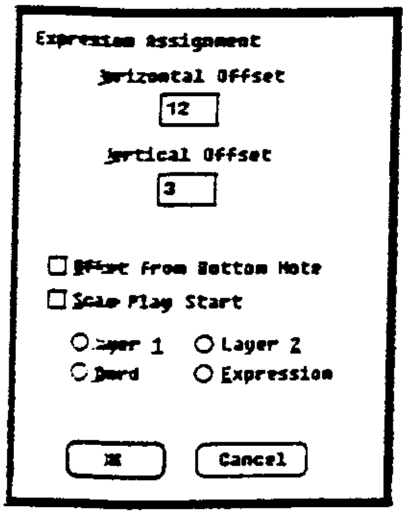
HOW TO GET THERE

Click the Staff Expression Tool, and click on, above, or below a note. (Click again if a marking was already attached to the note.) Double-click an existing expression from the selection box (or create one by clicking Create).

If a marking is already in the score, you can also reach the Expression Assignment dialog box by shift-double-clicking its handle.

WHAT IT DOES

After you've selected a Staff Expression (an expression mark that only appears in one staff) to place in the score, Finale displays this dialog box, offering you several additional options pertaining to the marking's placement and playback definition.



Expression Assignment

Horizontal Offset: 12

Vertical Offset: 3

- **Horizontal Offset ◆ Vertical Offset.** These numbers specify the vertical and horizontal distance between the expression you're placing and the note you clicked, measured in EVPUs (288 per inch). You can specify the precise location where you want the mark to appear by entering values in these boxes, but it's easier to drag the marking's handle when you return to the score.
- **Offset from Bottom Note.** If you originally clicked a chord (to bring up the Staff Expression Selection box), Finale measures the Horizontal and Vertical Offsets from the top note, so that if the top note moves up or down, the marking moves too. Select this option if you want the marking attached to the *bottom* note of the chord. (If the note you clicked was a single note, the marking has no effect.)
- **Scale Play Start.** If a Staff Expression has been defined for playback, you'll normally hear its effect only when the playback reaches the *note* to which it was attached, even if you dragged the expression marking to another place in the measure. Select Scale Play Start if you want Finale to execute the marking's playback effect according to its placement in the measure, regardless of which note it was originally attached to.
- **Layer 1 ◆ Layer 2 ◆ Chord ◆ Expression.** The essential function of these four radio buttons is to let you specify which of these four musical elements you want affected by a marking's playback definition. For example, it's possible to specify that a dynamic marking affect only the *chord symbol* above the music to which it's attached, or to attach a patch change to only *one* of Finale's two layers.

  For your selection to work properly, you must first assign each of these elements to an *Output Route.* Only if each element has a unique Output Route will the expression marking's playback effects be isolated from the other elements identified by these radio buttons. (If you want the marking to affect both layers at once, you can deliberately assign both layers to the same Output Route. For a more complete discussion of Output Routes, see "MIDI channels" in the *Finale Encyclopedia.*)

  If you don't select any of these buttons, the expression you're assigning will affect the layer of the note it's attached to.
- **OK.** Click OK to confirm your settings and return to the score, where you'll see the expression marking.
- **Cancel.** Click Cancel to return to the score without adding or editing an expression marking.

72 Extracted Part: Measure Rest Definition dialog box

HOW TO GET THERE

This box appears when you use any of Finale's three part-extraction methods.

Special Part Extraction method: Click the New Staff Tool ▣ and select the handles of the staves you want to extract. Choose Special Part Extraction from the Edit menu.

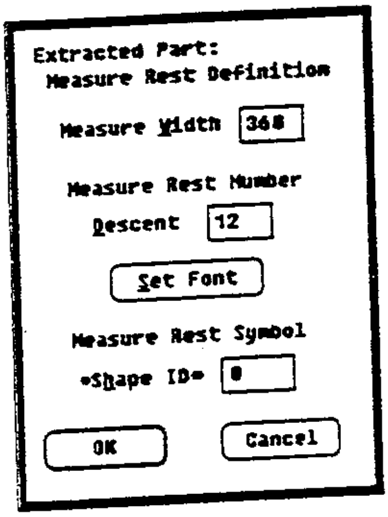
Print Parts method: Choose Print Parts from the File menu.

Compile PostScript File method: Choose Compile PostScript Listing from the File menu. Click Parts, and click Compile.

WHAT IT DOES

When Finale extracts parts, it follows standard music-publishing practice when it encounters a passage where a player doesn't play for several measures. It groups the empty measures into a single multimeasure rest (sometimes called a "block" rest), represented by a single wide measure filled with a thick black bar. A number over the rest indicates how many measures it represents. In this dialog box, you can specify how you want this multimeasure rest to look, as well as the font and position of the number above it and other parameters.

If DEFAULT.MUS is in place, a pair of multimeasure rests is already accessible by this dialog box. If not, be sure to load Finale's predefined multimeasure rest library into your file (unless you want to design your own). Choose Load Library from the File menu. A dialog box appears, listing any Finale libraries on your disk. The multimeasure rest library, in your LIBRS directory, is named MEASREST.LIB. Double-click it to load it into the file.



Measure Width 368

Descent 12

Shape ID 8

- Measure Width. This number, in EVPUs (288 per inch), tells Finale the *minimum* width of the multimeasure rest. If you always want such a rest to occupy a line by itself (across the entire page), calculate the distance between the margins of your page, and enter this number in the Measure Width box. (Bear in mind that a multimeasure rest measure, like all measures, may get slightly stretched in Page View when Finale justifies the systems.)
- Measure Rest Number: Descent. The number in this text box, in EVPUs (288 per inch), sets the distance between the *baseline* of the measure rest numeral (its bottom edge) and the top line of the staff. The numberal moves *down* as the number in this text box increases.
- Set Font. Click this button to enter the Text Font, Size, and Style dialog box, where you can specify the font for the measure rest numeral.
- Measure Rest Symbol: *Shape ID*. Click the words *Shape ID* to enter the Shape Selection box, where you can select the shape you want to use for the multimeasure rest by double-clicking it. (If you haven't loaded a Multimeasure Rest Library as described in "What it does" above, you won't see anything resembling the multimeasure rest shape. Either click Cancel and load the library as suggested, or click Create to design your own block rest in the Shape Designer.)

  This number identifies the *shape* of the multimeasure rest. If you've loaded the Multimeasure Rest Library (or if DEFAULT.MUS is in place), the first (horizontal) shape produces excellent results on a PostScript printer, but looks slightly misaligned on the screen and when printed on a dot-matrix printer. Dot-matrix printer owners may opt for the second (angled) shape for this reason.

  In any case, when you return to the Measure Rest Definition dialog box, you'll see that Finale has identified the rest shape you selected by placing its number in the *Shape ID* text box.
- OK. Click OK to confirm your choice of multimeasure rest characteristics. If you have selected Special Part Extraction, a check mark now appears beside that command in the Edit menu, and Page View now displays the extracted part. Choose Print Score to print the extracted part. If you selected Print Parts from the File menu, Finale now goes to work, extracting and printing each staff as an individual part. If you selected Compile PostScript from the File menu, Finale now begins to compile the parts into a PostScript listing, prompting you to enter a name for each extracted-part PostScript file.
- Cancel. Click Cancel if you decide not to extract parts.

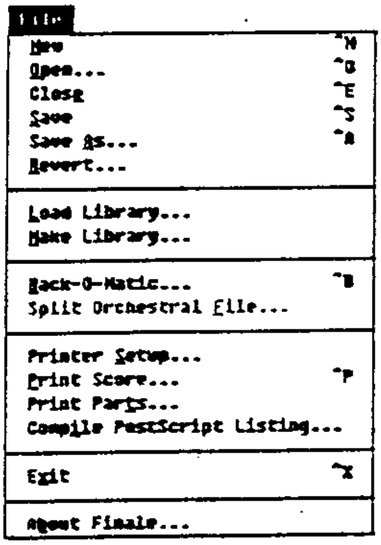
73 File menu

How to get there

The File menu is one of Finale's four unchanging menus.

What it does

As in any Windows program, Finale's File menu contains various commands for opening, closing, saving, and printing files. The File menu also contains commands for importing and exporting libraries (files containing various symbols, markings, and other musical elements that are stored separately and can be "loaded into" any file).



- New. Choose New to open a new, untitled file. In Finale, "new" doesn't necessarily mean "blank." As a means of saving you formatting and customizing time, Finale lets you specify dozens of variables—position of the title, size of the notes, frequently used symbols or markings, and so on—in a special file named DEFAULT.MUS. As long as you keep this file in the *same directory* as FINALE.EXE (the Finale program itself) and start the program from the FINALE directory, every possible Finale parameter will always be set just the way you like it when you choose New from the File menu.

  A standard DEFAULT.MUS file is provided with the program. However, you can (and should) customize this file to suit your own tastes. Do you usually begin your work with a piano-vocal staff? Would you like the tools in the tool palette arranged in a particular order? Do you prefer a specific font for your lyrics?

  In any of these cases, the process for saving your preferences is simple. Choose Open from the File menu. In the list box that appears, double-click DEFAULT.MUS to open it. Make any changes to it you want. Add staves, rearrange the tool palette (see "View menu"), change the de ult lyrics by choosing Font Selection from the Special menu. When you're finished, hoose Save from the File menu. From now on, every time you start Finale from the F ALE directory, or choose New from the File menu (after starting Finale from the FINAI directory, a fresh, untitled *copy* of this DEFAULT.MUS file appears on the screen. rmatted according to your preferences.

  Bear in mind that this ture only works if DEFAULT.MUS is in the *same directory* as FINALE.EXE (the Fin program itself) and if you start the program from this directory. If you move either file of the directory (or start the program from another directory), this process won't wor nd Finale will open a completely blank, unformatted, one-measure score.

  You can deliberately o ide DEFAULT.MUS by pressing CTRL while choosing New from the File menu. (Ir d of modifying the DEFAULT.MUS file we've provided, you can also open an unfor ted blank score this way, customize it to your taste, and save it, as DEFAULT.MUS. ill work the same way.)

- Open. Choose the Open command to open an existing file. The Open dialog box appears in which there are radio buttons identifying three kinds of files Finale can open: ENIGMA Binary File (standard Finale File), ENIGMA Transportable File, and MIDI Sequencer File.

  A standard Finale File consists of the usual notation files you've been working with all along. An ENIGMA Transportable File is a text-only file that can be read by any computer's version of Finale, so you can use your Finale files on different computers. A MIDI Sequencer File is a standard music file format that most sequencer programs can read and create.

  As you click each of these options, the filename in the list box changes to display only the currently selected file type. This list box works the way any Windows list box does: double-click a directory to see its contents, double-click the parent directory symbol [..] to move "outward" through nested directories, double-click a drive directory symbol [-A] to view the contents of another disk, and so on.

- Close. Choose Close to close the current file. If you've made changes to it since the last time you saved, Finale will ask you if you want to save your changes. Click Yes to save your changes, click No if you don't want your changes preserved, click Cancel to cancel the Close command.

- Save. When you're working on a Finale file (or any computer file), you're actually making changes to an electronic *copy* of the original file that you see on your disk. As long as you're in Finale and the computer is on, the computer's memory retains your editing.

  If the power fails or a system error occurs, all your editing is lost forever, unless you *saved* the changes onto a disk by choosing this command. It's a good idea to save your work fairly often—every ten minutes, perhaps. If you forget to save your work, consider using Back-O-Matic, described below.

- Save As. This command has two purposes. First, as in any Windows program, the Save As command offers you a chance to create a duplicate of the file you're working on, with a different name. (When you choose the command, Finale displays a box and asks you for a new filename, which can't be exactly the same as the current file's.)

  This command's second purpose is to let you save the current file as another *kind* of file—namely, an ENIGMA Transportable File (a text file that can be read by Finale running on other kinds of computers) or a standard MIDI Sequencer File (a MIDI file that can be read and played by sequencer programs). After choosing Save As, click the radio button beside the file format you want to create, give the new file a name, and click Save.

- Revert. If, in experimenting with a file, you create a hopeless muddle, all is not lost. The Revert command restores your file to whatever condition it was in the last time you saved your work. (This command does the same thing as closing the file without saving it, then reopening it.)

- Load Library ◆ Make Library. Because you may want to use different kinds of symbols in different kinds of pieces, Finale allows you to save any special symbols you create while working in a file (articulations, chord symbols, and so on) into separate files called *libraries*. These sets of musical elements may then be "loaded into" any file.

  A Finale file with no libraries loaded will seem "stripped-down," because each time you open a selection box (to place an articulation or chord symbol, for example), it will be empty. That's why DEFAULT.MUS has already been loaded with the most commonly used libraries so you can begin work immediately. You can also load additional libraries into any file by choosing Load Library from the File menu. A list box appears, letting you double-click the name of the library you want to load.

  A starter set of libraries is included with your Finale package, in a directory named LIBRS. See Appendix 6 for a full description of these libraries and their contents.

[illegible] Library

Use the Make Library command from the File menu to create a new file of any of Finale's fourteen library types, based on the symbols or settings in the file you currently have open. (For descriptions of these various library types, see "Make Library from Current Piece dialog box.") Finale will ask you to name the new library. Then, the next time -145 you're working on a piece that requires the contents of that library, load it by choosing Load Library from the File menu.

You may want to take particular note of the Finale library type called Preferences. Although your use of DEFAULT.MUS ensures that most of your program settings are the same every time you start Finale, you can also save many of these settings separately by storing them in a Preferences library. A Preferences library contains a number of Finale settings having to do with your preferred program configuration, including many of the menu and dialog box settings, Layer Attributes settings, the tool palette configurations, and any Metatools you've created (except Playback Metatools). By loading this library into other files, you will have the customized setup you prefer.

The only technique to remember is that if you're saving expression-mark Metatools into such a library (for use in another piece), the Metatools are linked to the markings in the file used to *create* the library. If you load a Preferences library into another piece—whose Note, Staff, or Score Expressions aren't in the same position in the selection box as they were in the original file, you may get unexpected results when you use the Metatool.

- Back-O-Matic. The Back-O-Matic feature creates a copy of your file (after you name it) at regular intervals (that you specify) if changes have been made to the original file. Even if you forgot to save the original file and a power outage occurs, you'll still have an up-to-date backup file.

  When you choose the command, the Automatic File Backup dialog box appears. The number in the text box specifies how often, to the hundredth of a minute, Finale will save your work to the backup copy of the file you have open (for a more complete discussion, see "Automatic File Backup dialog box"). To turn off Back-O-Matic, choose the command again and click Cancel.

- Split Orchestral File. This command, available only when there's no file open, is Finale's most powerful part-extraction feature. An Open dialog box appears, letting you double-click the full score you want extracted into individual files (one for each part). You can format, inspect, and adjust these resultant files, fixing any awkward page turns, for example, before you print them out.

  When you choose this command, the Split Orchestral Score into Parts box appears, letting you specify which staves you want extracted, and offering you a chance to change the page layout of the parts (which can be different from the page layout of the full score). See "Split Orchestral Score into Parts dialog box" for a more complete discussion of its options.

- Printer Setup. This command displays the standard Windows Printer Setup dialog box, which differs depending on the kind of printer you're using. You can specify the size of paper you want to print on, but the page size of your score itself (that is, the size of the printed image) is completely independent of the paper size you specify here. (Use the Page Layout Tool to set the actual page size. See "Page size" in the *Finale Encyclopedia*.) To make sure that no music will be chopped off when you print, the size of the page as set by the Page Layout Tool should be equal to or smaller than that specified in this dialog box.

- Print Score. This command prints the full score as it appears in Page View. When you choose this command, a dialog box appears listing additional printing options. You'll be able to specify, for example, which pages of the score you want to print, how many copies, and whether to download the PostScript font for Petrucci (PETRU.PSF) by selecting Include Petrucci Font.

- Print Parts. If you choose this command, Finale extracts the parts from your score and sends each part directly to the printer. However, you won't have a chance to reformat each part before it prints. (You won't even see it.) Unless your score contains measures of fairly uniform width, you may prefer to use one of the other two part extraction methods, which give you more control over the page layout. See "Extracting parts" *Finale Encyclopedia.*

When you choose this command, the Extracted Parts: Measure Rest Definition dial box appears, where you must choose the shape you want Finale to use for the multi ure rest (which it prints as a single block rest in place of multiple blank measures). "Extracted Parts: Measure Rest Definition dialog box."

- **Compile PostScript Listing.** When you choose Print Score from the File menu, Final generally performs two steps. First it generates a PostScript *listing* (a coded descripti every element on the page, its size and position, and so on). Then it *downloads* (tra mits) this code to the PostScript printer, which translates it into a printed image.

  With the Compile PostScript Listing command, you can break up these two steps in separate procedures. This command tells Finale to perform the first step (creating th PostScript listing) without performing the second (sending it to the printer). You'll asked to name the listing, and it will be saved on your hard disk.

  A file prepared and printed this way actually takes less total time to print than it wo using the Print Score command. Another advantage is that you can transport the list file and print it at an output service bureau (or anywhere) without having to bring t Finale program with you. (Be sure you take PETRU.PSF, however.) Finally, the Com PostScript Listing command permits you to prepare and print legal size pages in lan scape orientation, as well as full-size scores (11 by 17 inches, or as large as you like). "Page size" and "Tiling pages" in the *Finale Encyclopedia.*

  In order to print the listing (print file), you need a *downloading* program capable of sending it to the printer.

  There is one more step to follow before you can print your PostScript listing. When choose Print Score from the File menu, the first thing Finale does is to download the Petrucci music font (the PostScript version is called PETRU.PSF) from your compute print a PostScript listing, you must download the font manually (you can usually use downloading program you use for the listing) before you print your listing.

- **Exit.** Choose Exit to leave Finale. Finale will close any open file, after asking you if y want to save your changes (if you made any). You can also exit Finale by double-clic the Control-menu box in the upper-left corner of the window. You return to MS-DC Executive.
- **About Finale.** Choose About Finale to see Finale's current version, credits, copyright and trademark notices.

74 Filter Channels dialog box

HOW TO GET THERE

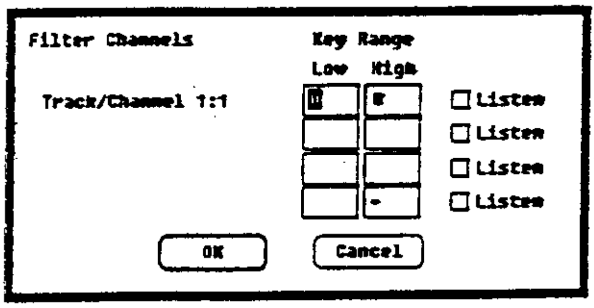
Choose Open from the File menu, and click MIDI Sequencer File. Double-click the nam a MIDI file (.MID) you want transcribed. In the Transcribe MIDI File dialog box, click Track-to-Staff List. In the Track/Channel Mapping for Staves dialog box, click the top unassigned row of track information. The Track/Channel Mapping for Slot (#) dialog b appears. In the text boxes at the top of the window, enter the numbers of the tracks an channels from which you want to select ranges of notes to be transcribed, and click Filt

WHAT IT DOES

The Track/Channel Mapping for Slot dialog box offers a great deal of control over the v in which your sequencer-file tracks are transformed into Finale staves. You can tell Fina to create up to eight staves out of a single sequencer track, to create one Finale staff fro up to four sequencer tracks, and so on.

You can think of the Filter split option as the inverse of the Hand Width and other split options. Where these other functions serve to split the notes on the tracks you've specified into separate staves, the Filter function lets you combine selected notes from several different sequencer tracks onto a single Finale staff.

In this dialog box, you specify the ranges of the notes from each of up to four tracks you want Finale to transcribe onto a single staff. The Filter function has no meaning if you haven't specified at least one track by entering its number in one of the text boxes at the top of the Track/Channel Mapping for Slot (#) dialog box. If you click Filter without having specified a track, Finale will display an alert message.



- Track/Channel (#):(#). There are up to four of these indicators, which identify the track and MIDI channel number pairs you entered in the Track/Channel Mapping for Slot dialog box.
- Key Range: Low ◆ High ◆ Listen. In each pair of these text boxes, you enter a *low* and a *high key number*. In this way, you can specify up to four *registers*, one from each of the four track/channel combinations identified by the Track/Channel (#):(#) indicators. Finale will transcribe only the notes within each of these registers onto a single staff in the resulting transcription.

  Middle C is key number 60, and keys are numbered sequentially from left to right on the keyboard. Note, however, that you don't have to calculate the key numbers and type them in manually. Click the Listen button beside each pair of text boxes, and *play* each note—the lowest, then the highest note in the range. Finale enters their key numbers in the text boxes automatically. (You can even enter a Low key number that's *higher* than the High number. Finale will include in the transcription all notes *except* those in the register you've just outlined.)
- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, your Filter settings and return to the Track/Channel Mapping for Slot dialog box.

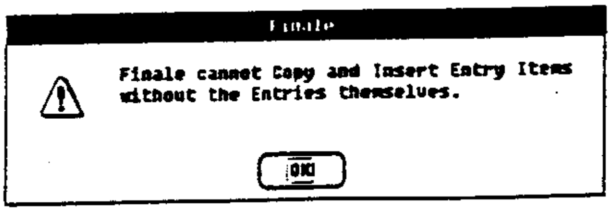
75 "Finale cannot Copy and Insert..." alert box

HOW TO GET THERE

Click the Mass Mover Tool ▤. Choose Copy and Insert, Move Only, and Entry Items from the Mass Mover menu. In the dialog box that appears, select any items except Entries. Click OK. Select the region whose music you want to copy, and drag the first selected measure so that it's superimposed on the first target measure.

WHAT IT DOES

This alert box lets you know that you've specified an impossibility—you've asked Finale to *insert* some nonmusical element (such as lyrics, chord symbols, special beaming, and so on) in front of other music. It just lets you know that you can't copy these elements without also copying the *notes* to which they're attached. (To do so, choose Entry Items again, but make sure that Entries is among the items you select.)



Finale cannot Copy and Insert Entry Items without the Entries themselves.

- OK. Click OK to return to the score.

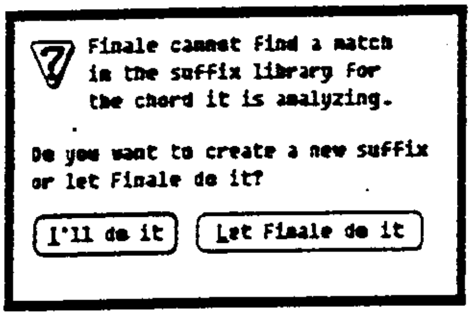
76 "Finale cannot find a match..." dialog box

How to get there

Click the Chord Tool, and CTRL-click a chord whose suffix hasn't been loaded into, or created in, this piece. Choose one of the three Chord Analysis Options and click OK. (If you selected Listen to MIDI, play a chord for which no suffix yet exists in the open file.)

What it does

When Finale encounters a chord it doesn't recognize, this dialog box appears, asking how to handle the situation. (You can dramatically decrease the number of times this box appears if you load a Chord Suffix Library into your piece—or if you have DEFAULT.MUS in place, which already has a Chord Suffix Library loaded.)



Finale cannot find a match in the suffix library for the chord it is analyzing.

Do you want to create a new suffix or let Finale do it?

- I'll do it. If you click this button, you enter the Chord Suffix Editor, where you can construct the chord suffix yourself, (see "Chord Suffix Editor dialog box"). If the chord you played was one that Finale doesn't understand, click "I'll do it." Once you've created the chord symbol, Finale will recognize this chord in any register (but only if it's built on the same root), and will correctly identify it the next time it occurs.
- Let Finale do it. Click this button if you want Finale to do its best to identify the chord. Finale always identifies a chord correctly—but it doesn't always label it the same way you would, particularly in the case of complex chords, or ones from which some tones are missing.

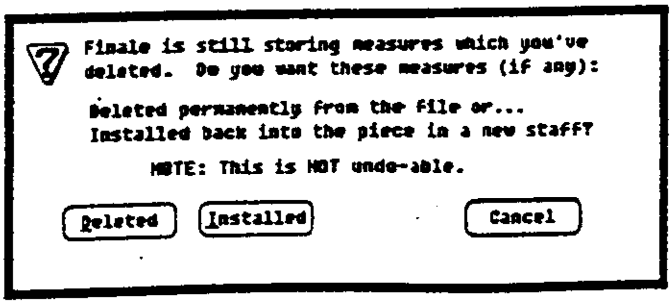
77 "Finale is still storing measures..." dialog box

How to get there

Choose Data Check from the Edit menu. Select Deleted Measures, and click Do Selected Action.

What it does

When you copy (or transcribe) over music in a file you're working on, Finale doesn't discard that music forever. As a sort of safety net, Finale simply removes the music from the display, but keeps track of the notes, measures, and staves in case you decide to use them later. As you might guess, this can greatly increase the disk space consumed by your file. This command is responsible for permanently discarding the frames (measures) that Finale is "remembering," which usually results in a slight decrease in the size of the file.



Finale is still storing measures which you've deleted. Do you want these measures (if any):

Deleted permanently from the file or...
Installed back into the piece in a new staff?

NOTE: This is NOT undo-able.

- Deleted. Click Deleted if you want the stored (but unused) measures deleted permanently from the file. After clicking the button, you'll see a counter that says "Checking Frames Against Assignments." If Finale is still storing deleted measures, the numbers will advance slowly at first, as the program removes them from your file. When the numbers start to increase rapidly, Finale's finished. Click the mouse to return to the Data Check box.
- Installed. Click Installed if you want to recover the material in the deleted measures. After clicking the button, you'll see a counter that says "Checking Frames Against Assignments." If Finale is still storing deleted measures, the numbers will advance slowly at first, as the program adds them to your file. When the numbers start to increase rapidly, Finale is finished. Click the mouse to return to the Data Check box. When you return to the score, you'll see that Finale has restored the deleted measures in a new staff at the bottom of the score.
- Cancel. Click Cancel to return to the Data Check dialog box, without making any changes.

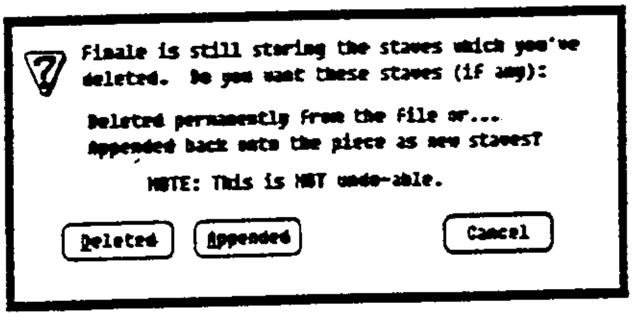
78 "Finale is still storing the staves..." dialog box

HOW TO GET THERE

Choose Data Check from the Edit menu, click Deleted Staves, and click the Do Selected Action button.

WHAT IT DOES

Finale keeps track of every staff that's ever a part of a piece—even after you've deleted it. You can restore deleted staves to the piece at any time, even after the file has been closed, or you can tell Finale to permanently "forget" the material on those staves (which will make your file smaller). This dialog box offers two options: append the staves back onto the piece, or have them deleted permanently from Finale's "memory."



Finale is still storing the staves which you've deleted. Do you want these staves (if any):

Deleted permanently from the file or...
Appended back onto the piece as new staves?

NOTE: This is NOT undo-able.

- Deleted. Click Deleted if you want the staves Finale is keeping track of eliminated permanently from its "memory." (If these staves contained the source music for Arbitrary Music or a mirror, the music in those floating measures or mirrors will be deleted also.) After clicking the button, you'll see a counter that says "Checking Staves Against Usage List." If Finale is still storing deleted staves, the numbers will advance slowly at first, as the program removes them from your file. When the numbers start to increase rapidly, Finale is finished. Click the mouse to return to the Data Check box.
- Appended. If you decide to restore the deleted staves to the score, click this button, and they'll appear as new staves at the bottom of the score. After clicking the button, you'll see a counter that says "Checking Staves Against Usage List." If Finale is still storing deleted staves, the numbers will advance slowly at first, as the program adds them to your file. When the numbers start to increase rapidly, Finale is finished. Click the mouse to return to the Data Check box.
- Cancel. Click Cancel to return to the Data Check dialog box, without making any changes.

73 Floating Quantization dialog box

HOW TO GET THERE

From HyperScribe: Click the HyperScribe Tool ▣, and choose Tap Duration from the HyperScribe menu (or CTRL-click the HyperScribe Tool ▣). Click Float Quantizing.

From the Transcription Tool: Click the Transcription Tool ▦. Click a measure to enter the Transcription window. Choose Floating from the Transcribe menu.

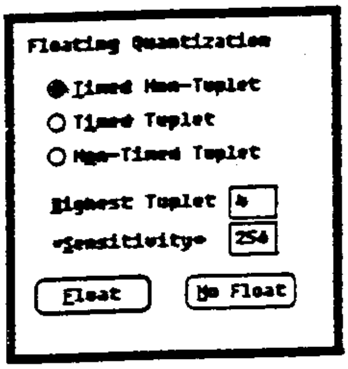
Transcribing a MIDI sequencer file: Choose Open from the File menu. Click MIDI Sequencer File, then double-click the name of the desired MIDI file in the list box. Click Float Quant.

WHAT IT DOES

Because a computer can perceive much finer subdivisions of rhythm than we can, it needs to be told how much to round off, or *quantize*, each note of a human performance. You might specify that it should adjust for slight rhythmic irregularities in your performance by rounding off every note you played to the nearest eighth note.

But if you quantize to eighth notes, triplets (or sixteenths, or any smaller value) won't transcribe correctly—they'll be clumped together with the nearest eighths. If you attempt to solve the problem by quantizing to a smaller value, your eighth and quarter notes could be lost in a sea of sixteenth rests.

To solve the problems presented by specifying a fixed quantization level, Finale offers an important feature called Floating Quantization. If you use this option, Finale will quantize when necessary to the nearest sixteenth note, eighth note triplet, or whatever value you specify in the Floating Quantization dialog box. But it will *expand* all other notes (of larger rhythmic values) to their full notated values, even if you didn't hold down the key for the full notated duration. The resulting transcription is "clean" and free of assorted sixteenth rests and tied 32nd notes.



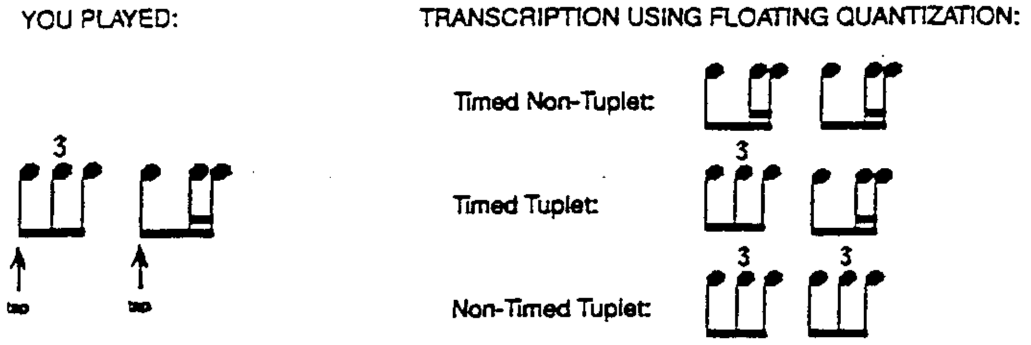
Floating Quantization

● Timed Non-Tuplet
○ Timed Tuplet
○ Non-Timed Tuplet

Highest Tuplet 4
Sensitivity 254

In other words, Finale is smart enough to vary its quantization level on a beat-by-beat basis. The result is that Finale will correctly transcribe swing pieces that include occasional triplets, as well as marches that include occasional sixteenth notes. There are only a few kinds of music for which floating quantization would not be helpful in transcribing. Consult Appendix 3, "Real-Time Transcription Settings Guide," for a summary of the appropriate Floating Quantization settings for different kinds of music.

The three primary options in this dialog box are summarized in the figure on the next page.



The first Floating Quantization option, Timed Non-Tuplet, never notates a tuplet, and always assumes that smaller rhythmic values were even subdivisions of the beat. The third option, Non-Timed Tuplet, assumes that any subdivision of the beat was a form of tuplet. Only the middle option, Timed Tuplet, attempts to distinguish between tuplets and even subdivisions of the beat.

- Timed Non-Tuplet. This option tells Finale that there will be *no* triplets (or any other tuplets) in your transcription. Finale will assume that all small rhythmic values are sixteenth notes, 32nd notes, and so on—but never tuplets.
- Timed Tuplet. This option tries to distinguish between tuplet and non-tuplet rhythms, based on the *timing* of the notes within the beat. Needless to say, a Floating Quantization setting of Timed Tuplet requires that you play accurately enough for the computer to make such distinctions. You may need to play slightly slower to achieve good results with this option.
- Non-Timed Tuplet. This option tells Finale to assume that any small values are part of triplets (or other tuplets). "Non-timed" means that Finale doesn't care how accurately the triplet was played—only *how many* notes were played between your taps. These characteristics make Non-timed Tuplet a good setting for swing tunes, because triplets are perfectly transcribed, and all the swung eighth notes (for which there *are* two notes per beat, so Floating Quantization doesn't kick in) are transcribed as normal eighth notes—which is the correct notation for swing (provided "Swing" appears over the first measure, as a performance indication). This setting will also correctly transcribe sixteenth notes, as long as the complete set of *all four* sixteenths are struck during the beat. If you played only two sixteenths and one eighth note, the notes will be transcribed as a triplet.
- Highest Tuplet. This number specifies the highest tuplet or subdivision value that occurs in the performance, expressed as a division of your pedal or key taps. If you intend to transcribe quintuplets, enter 5. For septuplets, enter 7. For sixteenth notes (if you're tapping quarter notes), enter 4 (because there are *four* of these per beat).
- *Sensitivity*. This number represents the *finest* quantization level Finale will use. Remember, Finale may "stretch" the notes in your performance as though the keys were pressed until the beginning of the next beat—in effect, creating a coarser (larger) quantization level. But the Sensitivity value indicates the *smallest* rhythmic value Finale will notate. Because you're specifying the quantization level *here*, Finale ignores your selection of quantization level (Transcribe menu) or Division value (HyperScribe Tap Duration box) when Floating Quantization is on.

  Sensitivity is measured in EDUs (1024 per quarter note). To change the Sensitivity value, you can either enter a new number in the text box, or click the word *Sensitivity*. Finale will display a palette of note durations. Click the one you want (and a dot, if necessary), and click OK.

  For many situations, the default Sensitivity value (256—a sixteenth-note quantization level) works well. If, however, you're using HyperScribe to transcribe small tuplets (like quintuplets) and you discover that Finale isn't notating note values as fine as you'd like, or that it's creating many grace notes, you need to specify a *smaller* Sensitivity value. Click *Sensitivity*, click the next smaller rhythmic value icon, and try the transcription again.

- Float. Click Float to activate Floating Quantization and return to the previous dialog box (or the Transcription window).
- No Float. Click No Float to cancel your decision to use Floating Quantization. You return to the previous dialog box (or the Transcription window).

80 Font Selection dialog box

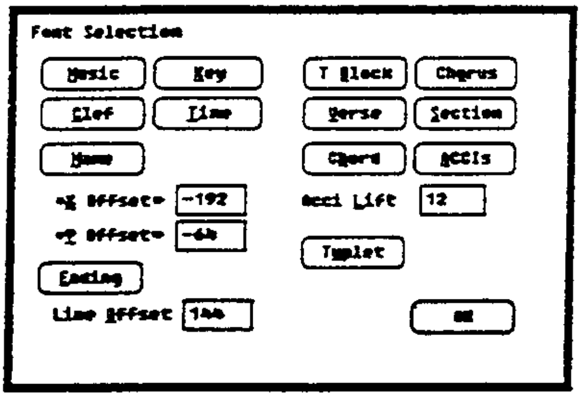
HOW TO GET THERE

Choose Font Selection from the Special menu.

WHAT IT DOES

This dialog box lets you globally change the font for almost every imaginable element in your score. For the text-related elements listed here, you also have the option of setting their fonts on a local, or case-by-case basis, elsewhere in the program. This dialog box is mainly for changing all occurrences at once.

Petrucci, the music font provided with Finale, is the default font for musical elements (in this dialog box, they're labeled Music, Clef, Key, Time, and so on). However, Finale offers you the option of setting these musical elements in other commercially available music fonts, such as Sonata from Adobe Systems (see "Sonata font" in the *Finale Encyclopedia)*. You can mix and match fonts to suit your taste.



•X Offset• -192
•Y Offset• -64
Acci Lift 12
Line Offset 144

When you click any one of the buttons below, the standard Text Font, Size and Style Selection box appears, where you can make your font selection and click OK to return to this dialog box.

- Music. Click this button to specify the font for the notes, flags, rests, and accidentals on the notes themselves.
- Clef. Click this button to specify the font for the clef symbols.
- Key. Click this button to specify the font for the sharps, flats, and naturals used in the key signatures.
- Time. Click this button to specify the font for the numerals and symbols used in time signatures.
- T Block. Click this button to specify the primary (default) font for text blocks. (When you enter the text for a text block, use the Set Font button in the text processor window to specify variations from the primary font.)
- Verse ◆ Chorus ◆ Section. These three types of lyrics are identical as far as Finale is concerned, except that each type may have its own default font. Click the button for each to set its primary font. (When you enter the text for lyrics, use the Set Font button in the Mass Create window to specify variations from the primary font.)
- Name. Click this button to specify the font for the staff names (and secondary names).
- •X Offset• ◆ •Y Offset•. These numbers specify the horizontal (X) and vertical (Y) distances from the lower-left corner of a staff name to the upper-left corner of the staff itself. The numbers are in EVPUs (288 per inch). The staff name moves to the right as the X Offset increases, and up as the Y Offset increases. The upper-left corner of the staff is the zero point. While you can enter numbers into these boxes directly, it's much easier simply to drag the staff name into position graphically.

To do so, click the word "X Offset" (or "Y Offset"). You enter a mini-display window. Drag anywhere to move the X symbol around. This X represents the *first letter* of the staff name. When you click OK to return to the Font Selection box, you'll see that Finale has entered the X and Y Offset values into the text boxes for you. See "Staff Name Position dialog box."

- Ending. Click this button to specify the font for the text under a repeat barline bracket.
- Line Offset. This number sets the default distance between the top line of the staff and the horizontal part of a *repeat barline bracket*, measured in EVPUs (288 per inch) from the top staff line. As this number increases, the bracket moves higher above the staff.
- Chord. Click this button to specify the font for the *letter names* of chord symbols (the root and alternate bass symbols) and the default font for any new chord *suffixes* you create. To change the font for the chord *suffixes*, either change the font for each character within the Chord Suffix Editor, or use the Swap One Font For Another command in the Data Check dialog box (choose Data Check from the Edit menu). See also "Chord Suffix Editor dialog box" and "Data Check dialog box."
- ACCIs. Click this button to specify the font for the accidentals occurring within a chord symbol (as in E♭7), as well as those occurring as a *number prefix* within a chord suffix (as in C7♭9).
- Acci Lift. This number specifies the height for the positioning of accidentals within chord symbols, measured in EVPUs (288 per inch). In general, you won't need to change this number, unless you're using a non-Petrucci music font for the chord symbol accidentals.
- Tuplet. Click this button to specify the font for the number above a tuplet.
- OK. Click OK to confirm the font changes you've made and return to the score.

Format Variables dialog box

HOW TO GET THERE

Choose Format from the Special menu.

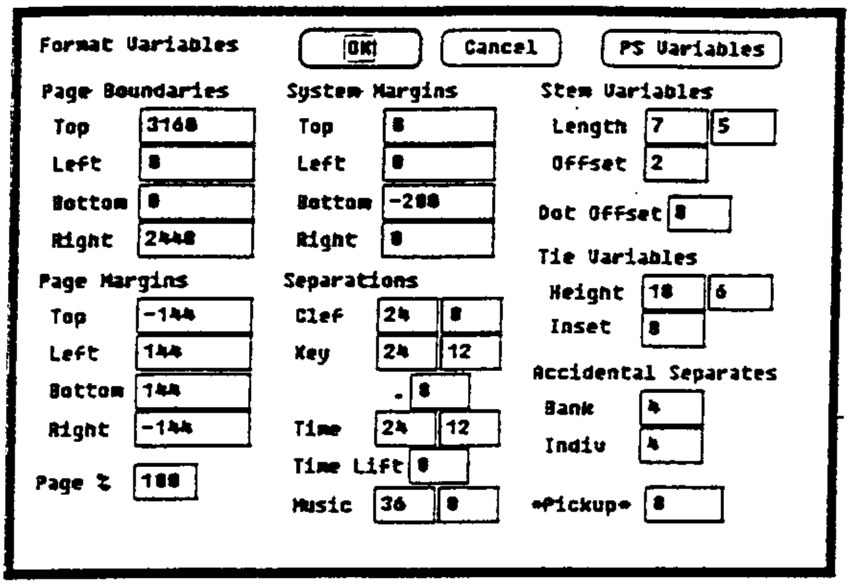
WHAT IT DOES

The text boxes in the Format Variables box let you globally define various page layout aspects for your file: parameters for margins, stems, ties, accidentals, and so on. All of the page layout values (Page Boundaries, Page Margins, and System Margins) are measured in EVPUs, of which there are 288 per inch.

Once you've changed any of the page layout variables, Finale will only apply the changed format to any new pages it creates—not to pages already created. You can use this feature to your advantage, since it allows you to use several different page layout schemes within a single file (see "Page layout—To apply a different page layout to selected pages" in the *Finale Encyclopedia*).

However, if you do want to apply the new settings to existing pages, you can do so either globally or on a page-by-page basis. To make individual changes, click the Page Layout Tool, and click the page to which you want to apply the new settings. When the Page Layout window appears, click Page Size, Page Margins, or Staff Systems (and then one system's handle) to specify the element you want to modify, then click Default. If you want the new format applied to your entire file, including existing pages, choose Redefine All Pages from the Page Layout menu.

F FORMAT VARIABLES DIALOG BOX



Format Variables

Page Boundaries
Top 3168
Left 0
Bottom 0
Right 2448

Page Margins
Top -144
Left 144
Bottom 144
Right -144

Page % 100

System Margins
Top 0
Left 0
Bottom -288
Right 0

Separations
Clef 24 0
Key 24 12
. 0
Time 24 12
Time Lift 0
Music 36 0

Stem Variables
Length 7 5
Offset 2

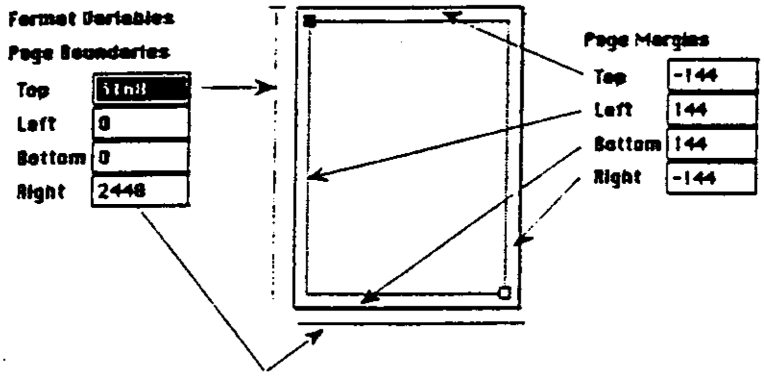
Dot Offset 0

Tie Variables
Height 10 6
Inset 0

Accidental Separates
Bank 4
Indiv 4

•Pickup• 0

- OK. Click OK to confirm the settings you've made in this dialog box and return to the score.
- Cancel. Click Cancel to tell Finale to ignore any changes you made in this dialog box. You return to the score.
- PS Variables. When you click this button, Finale displays the PostScript Variables dialog box, where you can fine-tune various elements of Finale's PostScript printer output, such as staff line thickness, stem thickness, and shape of ties. For a more complete discussion of these options, see "PostScript Variables dialog box."
- Page Boundaries: Top ◆ Left ◆ Bottom ◆ Right. The numbers in these boxes specify the page size, measured from the bottom-left corner. The default page size is 8½ by 11 inches. If you specify a larger page size, you can use the Compile PostScript Listing command (File menu) to tell Finale to *tile* the large score pages—that is, to print them out on smaller sheets, which you can later tape together. See "Compile PostScript Listing dialog box."



Format Variables

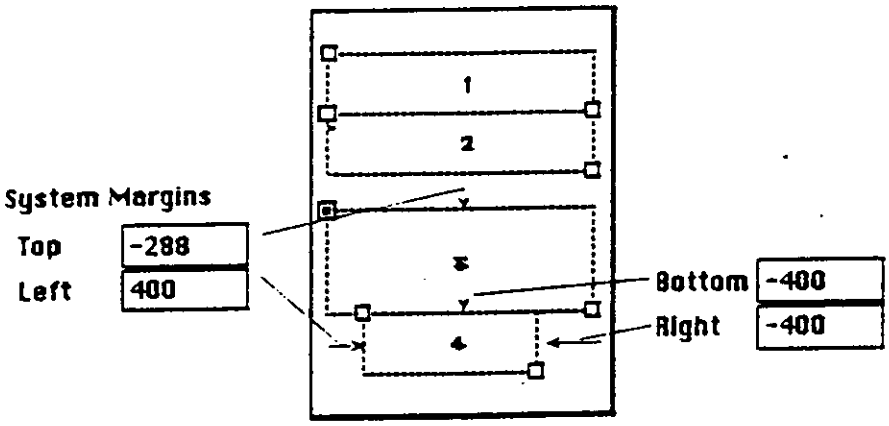
Page Boundaries
Top 3168
Left 0
Bottom 0
Right 2448

Page Margins
Top -144
Left 144
Bottom 144
Right -144

The dimensions of a Finale page are measured in EVPUs (288 per inch) from the bottom-left corner; therefore, the Left and Bottom coordinates are usually zero. The Page Margin measurements are the distances between each margin and the edge of the page. The default page margins are half an inch.

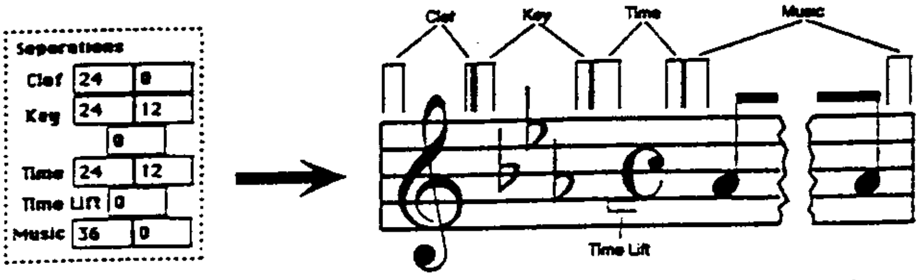
- Page Margins: Top ◆ Left ◆ Bottom ◆ Right. These numbers determine the page margins. A negative number measures to the left (horizontally) or down (vertically). A positive number measures to the right or upward. The default values set the page margin to half an inch. Because these numbers are distances *from the edge of the page,* the margins remain constant even if you change the page size.

- Page %. You can change this number to specify the percentage of enlargement or reduction you want applied to the music on all pages, expressed as a percentage of normal size.
- System Margins: Top ◆ Left ◆ Bottom ◆ Right. These numbers represent the distance from the edge of each system to the *Page* margins (Right and Left), the distance between one system and the one above it (Top), or the extra space between the bottom of one system and the top of the next (Bottom). All are initially 0 except the Bottom, which defaults to –200.



System margins are the distances between the edge of the system and the page margin. Usually the Top, Left, and Right system margins are zero, because each system neatly abuts the page margins (or the system above it). The bottom system margin—the small amount of space between the bottom of one system and the beginning of the next—defaults to -200 (a little over half an inch).

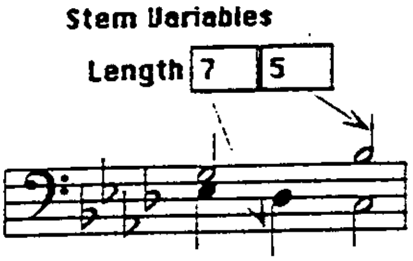
- Clef. These numbers determine the amount of space to the left and right of a clef in the score, respectively, measured in EVPUs (288 per inch). The first text box specifies the distance from the left barline to the clef. The second text box specifies the distance from the clef to the key signature.
- Key. The numbers in the top two text boxes determine the amount of space before and after a key signature in the score, respectively. The bottom text box sets the distance between a canceled key signature and a new one. All three are measured in EVPUs (288 per inch).



The distances given in the Separations boxes are depicted here; where an item has two boxes (such as Clef), they indicate the distances before and after the element. The only box not shown here is the third Key box, which determines the distance between a canceled key signature and a new one.

- Time. These numbers determine the amount of space to the left and right of a time signature in the score, respectively, measured in EVPUs (288 per inch).
- Time Lift. This number determines the vertical position of a time signature. With Petrucci, you normally won't need to adjust this number (which is in EVPUs). A value of 0 places the baseline of the denominator on the bottom line of the staff.

- **Music.** These numbers determine the amount of space before and after the music in a measure, respectively, measured in EVPUs (288 per inch). The first number is the distance between the end of the *measure header* (the clef and key and time signatures) and the first note or rest. The second number sets the distance between the last note or rest and the barline at the end of the measure.
- **Stem Variables: Length.** These numbers determine the lengths of note stems, measured in lines and spaces. (Set both values to zero for stemless notes.) The first number is the length of a normal stem. The second number specifies the (usually shortened) length of a stem that's been flipped in the "wrong" direction, on a note one line (or more) away from the middle staff line.



The number in the first Stem Variables box specifies the length of normal stems. The number in the second box specifies the length of stems that are flipped in the "wrong" direction (to accommodate an inner voice).

- **Stem Variables: Offset.** This number determines the horizontal location of the stem (for stems-up notes) relative to the notehead. This number, in EVPUs (288 per inch), is measured from the *right* side of the notehead. A higher number moves the stem farther to the *left*. This variable is most useful if you're adapting Finale to a non-Petrucci music font. If your aim is to change the way a stem attaches to a special-shape notehead (such as an X notehead), use the Stem Connections command in the Special menu. (There's no corresponding variable for the stem position on stems-down notes, which are always attached to the left edge of the notehead.)
- **Dot Offset.** This number, in EVPUs (288 per inch), determines the horizontal distance between each pair of dots on double-dotted notes. It also determines the horizontal distance between the notehead and the first dot. This is a global setting. The Dot Tool (in the Special Tools Tool) gives you both horizontal and vertical control over an *individual* dot's placement.
- **Tie Variables: Height ◆ Inset.** The first Height number determines how high a tie arcs (a positive number increases the height). The second specifies where it begins (vertically) relative to its notehead (a positive number moves ties farther from the noteheads). The Inset number specifies how far the ends of the tie are from the noteheads. A positive number moves the endpoints farther from the noteheads. A negative number moves them closer. All three numbers are measured in EVPUs (288 per inch), and are global settings for your file. The Tie Tool (in the Special Tools Tool) gives you both horizontal and vertical control over an *individual* tie's arc and placement.
- **Accidental Separates: Bank.** This number determines the distance between accidentals in key signatures, in EVPUs (288 per inch).
- **Accidental Separates: Indiv.** This number sets the distance between accidentals that appear on the same line or space, in EVPUs (288 per inch). In general, this parameter only occurs in nonstandard key signatures where there are so many sharps or flats that triple sharps and flats are introduced, or where triple sharps or flats appear on a note in the score. In each case, this measurement defines the distance between the double-sharp (or double-flat) symbol and the next sharp or flat to its left.
- ***Pickup*.** You can use this text box if the first measure of your score is a pickup measure. The number you enter here tells Finale how many "blank count-off beats" to insert before the pickup itself. You can enter an EDU value yourself (1024 per quarter note). Or, simply to click the word *Pickup*, and Finale will display a palette of note values. Click the value (and a dot, if necessary) for the "empty" part of the pickup measure and click OK. Finale fills in the text box for you. When you return to the score, Finale will

have created invisible "rests" at the beginning of the measure, for the duration you specified. Any notes you now enter will appear *after* these invisible rests.

This method is only effective if the pickup measure is the *first* measure of the score. If you need to create a pickup measure elsewhere in the score, see "Pickup measures" in the *Finale Encyclopedia*.

Frame dialog box

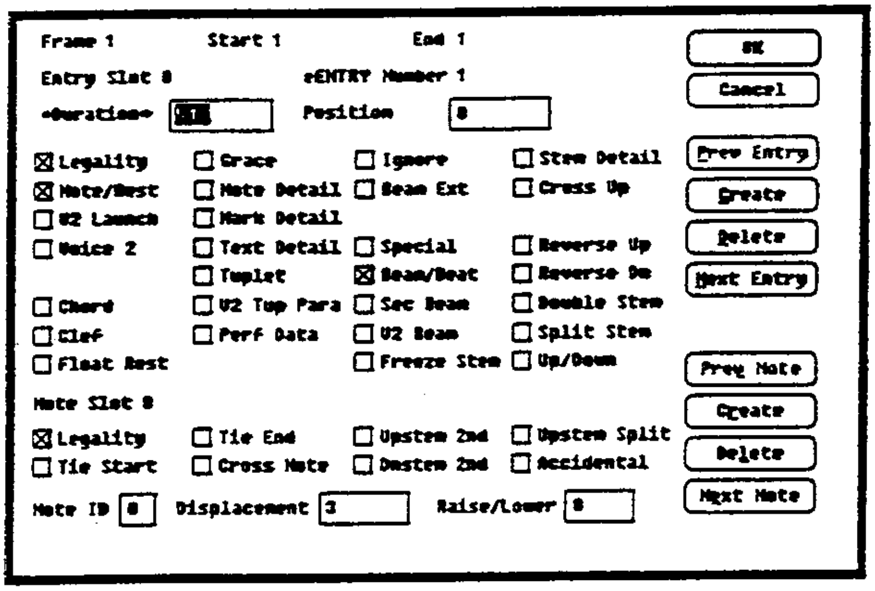
HOW TO GET THERE

Click the Simple Note or Speedy Note Entry tools (♩ or ♫), and CTRL-click a measure that contains music.

WHAT IT DOES

You'll rarely, if ever, need to enter this dialog box. It lists dozens of coded variables regarding the notes in the measure you clicked, and allows you to edit the "behind-the-scenes" raw data Finale associates with each note.

Each note in a measure has a good deal of information stored with it, including an ID number, voice assignment, whether it "launches" a tie, and so on. In this dialog box, you can set each such "bit" manually. You'll encounter some technical terms in this discussion. One of the most important is *entry*, which refers to any note, rest, or chord.



Frame 1 Start 1 End 1

Entry Slot 0 eENTRY Number 1

•Duration• [illegible] Position 0

☒ Legality ☐ Grace ☐ Ignore ☐ Stem Detail
☒ Note/Rest ☐ Note Detail ☐ Beam Ext ☐ Cross Up
☐ V2 Launch ☐ Mark Detail
☐ Voice 2 ☐ Text Detail ☐ Special ☐ Reverse Up
☐ Tuplet ☒ Beam/Beat ☐ Reverse Dn
☐ Chord ☐ V2 Tup Para ☐ Sec Beam ☐ Double Stem
☐ Clef ☐ Perf Data ☐ V2 Beam ☐ Split Stem
☐ Float Rest ☐ Freeze Stem ☐ Up/Down

Note Slot 0

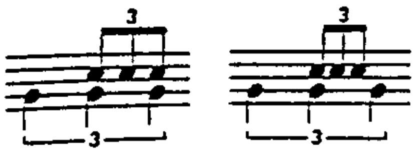
☒ Legality ☐ Tie End ☐ Upstem 2nd ☐ Upstem Split
☐ Tie Start ☐ Cross Note ☐ Dnstem 2nd ☐ Accidental

Note ID 0 Displacement 3 Raise/Lower 0

- Frame (#). This indicator identifies the measure frame you're editing. A frame is one measure in one staff. Finale doesn't number the frames in the order they occur in the score—instead, it numbers them in the order in which they were created.
- Start (#)/End (#). These indicators identify the note or rest that begins and ends the measure you're editing. Finale assigns a number to every single note or rest as you create it. While Finale assigns numbers to notes sequentially, you might not always *enter* notes sequentially, so the Start and End numbers may appear to be out of order.
- Entry Slot (#). This indicator lets you know which entry (note, chord, or rest) you're looking at. The first entry in the measure is 0, and the "slots" are numbered from left to right. There's an invisible "end-of-measure" slot in each measure, too. (A measure with four notes and a rest has six slots including this "end-of-measure" slot.)

- **eENTRY Number (#).** This indicator tells you the ID number of the entry you're looking at. (Remember that Finale gives every note or rest an ID number as you create it.)
- ***Duration*.** This number sets the rhythmic value of the current entry, in EDUs (1024 per quarter note). Click the word *Duration* if you want to change its value graphically. A palette of rhythmic values appears.
- **Position.** This number shows the horizontal distance, in EVPUs (288 per inch), by which an entry has been *displaced* from its default position in the measure. Any time you drag a note to the right with the Note Position Tool in the Special Tools Tool (or with the Speedy Note Tool) you increase this value. If you drag a note to the left, you decrease this value.
- **Legality.** The function of this check box is extremely technical. You should never need to click it. Briefly, when not selected, this check box hides the currently displayed note and all subsequent notes or rests in the measure. In other words, an entry whose Legality check box isn't selected acts as an "end-of-measure" mark to Finale (see "Entry Slot [#]," above)—meaning that Finale ignores it and any subsequent notes.
- **Note/Rest.** If this check box is selected, the currently displayed entry is a note. If not, it's a rest.
- **V2 Launch.** If this check box is selected, a second voice (V2) has been "launched" from the currently displayed entry.
- **Voice 2.** If this check box is selected, the currently displayed entry belongs to Voice 2.
- **Chord.** If this check box is selected, there's a chord symbol attached to the currently displayed entry.
- **Clef.** This very technical item is used by Finale's internal drawing routines. Whether or not the check box is selected makes no difference to the screen display.
- **Float Rest.** If this check box is selected, the currently displayed entry (if it's a rest) is fixed on the middle staff line (or another line, if you've established Layer Attributes [Edit menu] that reposition all rests in a layer). If this check box is *not* selected, you can drag the rest up and down with the Speedy Note Entry Tool.
- **Grace.** If this check box is selected, the currently displayed entry is a grace note.
- **Note Detail.** If this check box is selected, the currently displayed entry (including its notehead, stem, and beam, if any) has been resized with the Reduce/Enlarge Tool, or its notehead or accidental has been modified with the Notehead or Accidental tools (within the Special Tools Tool).
- **Mark Detail.** If this check box is selected, there's a Note or Staff Expression attached to the currently displayed entry.
- **Text Detail.** If this check box is selected, there's a lyric syllable attached to currently displayed entry.
- **Tuplet.** If this check box is selected, the currently displayed entry is the first note of a tuplet.
- **V2 Tup Para.** This element is used in only one circumstance: a tuplet in Voice 2 is being *overlapped* (in time) by a tuplet in Voice 1. If such a situation arises and you notice that the tuplets' spacing isn't correct, select this check box for the *first* note of the Voice 2 tuplet to correct the notes' positioning. In the figure below, you'd select V2 Tup Para for the first note of the *eighth-note* (Voice 2) triplet.

V2 Tuplet Para:



Not selected

Selected

- Perf Data. If this check box is selected, there's performance data (key velocity and Start/Stop Time information) associated with the currently displayed note.
- Ignore. If this check box is selected, the currently displayed entry is invisible and doesn't play back.
- Beam Ext. If this check box is selected, the currently displayed entry's beam has been extended with the Beam Extension Tool (within the Special Tools Tool).
- Special. If this check box is selected, the currently displayed entry's tie or dot has been modified with the Tie or Dot Tools (within the Special Tools Tool).
- Beam/Beat. If this check box is selected, the currently displayed entry isn't beamed to the notes before it.
- Sec Beam. If this check box is selected, you've made adjustments to the beaming of the currently displayed entry with the Secondary Beam Break Tool (within the Special Tools Tool).
- V2 Beam. Under normal circumstances, you can't *beam together* notes in Voice 2 that have been "launched" from different Voice 1 notes. Select this check box for the *first* note of the *second* of two Voice 2–launched groups. You'll now be able to beam the first group to the second in the usual way (using the slash key in the Speedy Note Entry Tool).
- Freeze Stem. If this check box is selected, the currently displayed entry's stem has been frozen up or down. (See the check box labeled Up/Down just to the right of this element. If it's selected, the stem is frozen up.)
- Stem Detail. If this check box is selected, the currently displayed entry's stem has been modified with the Custom Stem, Stem Length, Beam Angle, or Secondary Beam Angle tools (within the Special Tools Tool).
- Cross Up. If this check box is selected, one or more of the notes of the currently displayed entry is a cross-staff note.
- Reverse Up ◆ Reverse Dn. If one of these check boxes is selected, a reverse upstem or downstem, respectively has been added to the currently displayed entry with the Reverse Stem Tool (within the Special Tools Tool).
- Double Stem. If this check box is selected, the currently displayed entry has both an upstem and a downstem, created with the Double/Split Stem Tool (within the Special Tools Tool).
- Split Stem. If this check box is selected, one or more notes of the currently displayed entry have split stems created with the Double/Split Stem Tool (within the Special Tools Tool).
- Up/Down. If the Freeze Stem check box is selected, this check box indicates whether the currently displayed entry's stem has been frozen up or down. If Up/Down is selected, the stem is frozen up. If not, it's frozen down.
- Note Slot (#). This indicator specifies which of the notes in a chord you're looking at. The notes of a chord are numbered from bottom to top, beginning with the number 0.
- Legality. The function of this check box is extremely technical. You should never need to click it. Briefly, this check box, when not selected, hides the currently displayed note and all subsequent notes in the chord, serving as an "end-of-chord" marker for Finale.
- Tie Start. If this check box is selected, a tie begins on the currently displayed note.
- Tie End. If this check box is selected, a tie ends on the currently displayed note. Tie End isn't always automatically selected if you've entered your music with the Simple Note or Speedy Note Entry tools. That's why the playback of ties doesn't always work properly. If you click the Mass Mover Tool, select the region containing the ties, then choose Check Ties (from the Mass Edit menu), Finale checks to make sure the Tie End parameter is selected when it's supposed to be, so that playback will work properly.
- Cross Note. If this check box is selected, the currently displayed note is a cross-staff note.

- **Upstem 2nd ◆ Dnstem 2nd.** If this check box is selected, the currently displayed note's notehead is drawn on the "wrong" side of its stem, usually because it's an interval of a second from another note in the same chord. (Upstem and Dnstem refer to the stem direction.)
- **Upstem Split.** If this check box is selected, the currently displayed note's stem has been "split" from the other notes of the chord, using the Double/Split Stem Tool (within the Special Tools Tool), and the currently displayed note has been assigned to the *upward* stem.
- **Accidental.** If this check box is selected, the currently displayed note's accidental appears, even if it wouldn't normally (such as the natural before a C in the key of C)—sometimes called a *courtesy accidental.*
- **Note ID.** This number identifies the currently displayed note in the chord.
- **Displacement.** This number identifies the currently displayed note's pitch, expressed as a number of diatonic steps away from the first note of the scale (the tonic). The note E is two scale degrees above C, so its Displacement in the key of C is 2.
- **Raise/Lower.** This number specifies the amount (in half steps) the currently displayed note has been raised or lowered from its unmodified diatonic scale degree by the addition of accidentals. A B♭ in the key of C has a Raise/Lower value of –1. An F𝄪 in the key of C has a Raise/Lower value of 2.
- **Prev Entry ◆ Next Entry.** These two buttons scroll from one entry (entry slot) to another within the measure.
- **Prev Note ◆ Next Note.** These two buttons scroll from one note to another within a chord. Prev Note moves you toward the top of the chord, and Next Note moves you toward the bottom.)
- **Create ◆ Delete.** You'll notice that there are two sets of these buttons. The upper pair inserts an entry into, or removes the currently displayed entry from, the measure. The lower pair inserts a note into, or removes the currently displayed note from, a chord.
- **OK.** Click OK to confirm the settings you've made in this dialog box and return to the score.
- **Cancel.** Click Cancel to tell Finale to ignore any changes you made in this dialog box. You return to the score.

Grid Definition dialog box

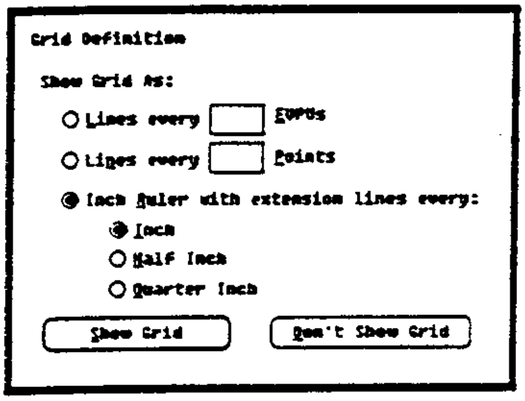
HOW TO GET THERE

Shape Designer: Click the Grid check box in the Shape Designer.

Page Layout menu: Click the Page Layout Tool ▣, and click the page you want to edit. Choose Grid from the Page Layout menu.

WHAT IT DOES

The Grid command provides a visual background grid superimposed on the drawing or layout area. You may wish to use the grid for helping you draw straight lines, or for the purpose of gauging the size of an object you're manipulating. The grid doesn't appear in printouts, and lines you draw don't "snap to" it. It's purely an on-screen visual aid.



- Lines every___EVPUs ◆ Lines every___Points. Select one of these radio buttons to specify the units of measurement for the grid. Enter the number of EVPUs or points you want between gridlines in the appropriate text box. (One inch equals 288 EVPUs or 72 points.) If you're designing an Executable Shape, you may find it helpful to create a grid with lines every 36 EVPUs. Each time your Executable Shape crosses a vertical gridline, it generates a new playback value. Each horizontal gridline your shape crosses represents an increase or decrease in the playback variable's value (one beat per minute, one unit of MIDI velocity, and so on).
- Inch Ruler with extension lines every: Inch ◆ Half Inch ◆ Quarter Inch. If you prefer to work with inches, you have an additional option. You can tell Finale to display rulers along the left and bottom edges of your screen (in addition to the grid) by selecting the Inch Ruler radio button. Also specify the "extension lines" (tick marks) you want displayed on the ruler by selecting either the Inch, Half Inch, or Quarter Inch button.
- Show Grid. Click this button to return to the Shape Designer (or Page Layout window), where you'll see the grid in place. You turn the grid display on and off in both the Shape Designer and Page Layout window simultaneously.
- Don't Show Grid. When you click this button, Finale exits this dialog box without displaying a grid. (If you had already turned the grid on, this button turns it off.)

84

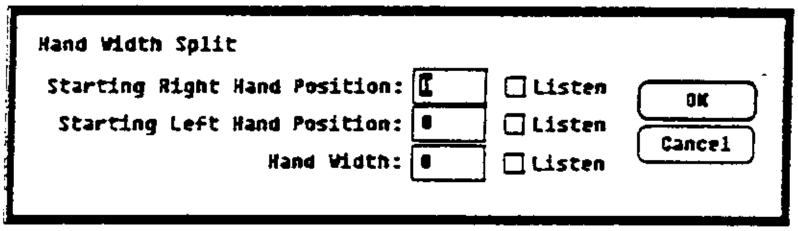
Hand Width Split dialog box

HOW TO GET THERE

Choose Open from the File menu, and click MIDI Sequencer File. Double-click the name of a MIDI file (.MID) you want transcribed. In the Transcribe MIDI File dialog box, click Set Track-to-Staff List. In the Track/Channel Mapping to Staves dialog box, click the first row of information you haven't yet filled in. Click Hand Width.

WHAT IT DOES

This dialog box lets you transcribe the contents of the sequencer tracks you've specified into two staves, splitting the notes according to the width of your hands, based on the numbers you enter in this dialog box. The advantage of this method of splitting your performance into right- and left-hand parts (as compared with the Split Point option) is that Finale follows your hands as they move up and down the keyboard, eliminating the need to specify a single, fixed split point—provided there's always a large enough gap between the hands so Finale knows which hand is which.



- Starting Right Hand Position ◆ Starting Left Hand Position ◆ Listen. These text boxes let you tell Finale where your right and left hands are at the beginning of the track(s) to be transcribed. The numbers are MIDI note numbers (middle C is 60), and they specify the starting position of the *leftmost finger* of each hand.

  Instead of calculating key numbers and entering them in these boxes, just click Listen, then play the note or chord that begins the left-hand (or right-hand) part of the track you're transcribing. Finale automatically enters the key number into the corresponding text box.
- Hand Width: ◆ Listen. In this text box, enter the widest interval, in half steps, that either hand played during your performance. Instead of calculating the number of half steps, click Listen, and play the widest interval. The check box is no longer selected, and the Hand Width text box displays the width of the interval.
- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, the hand width settings you've just made. You return to the Track/Channel Mapping Slot (#) dialog box.

85

Header/Footer Designer dialog box

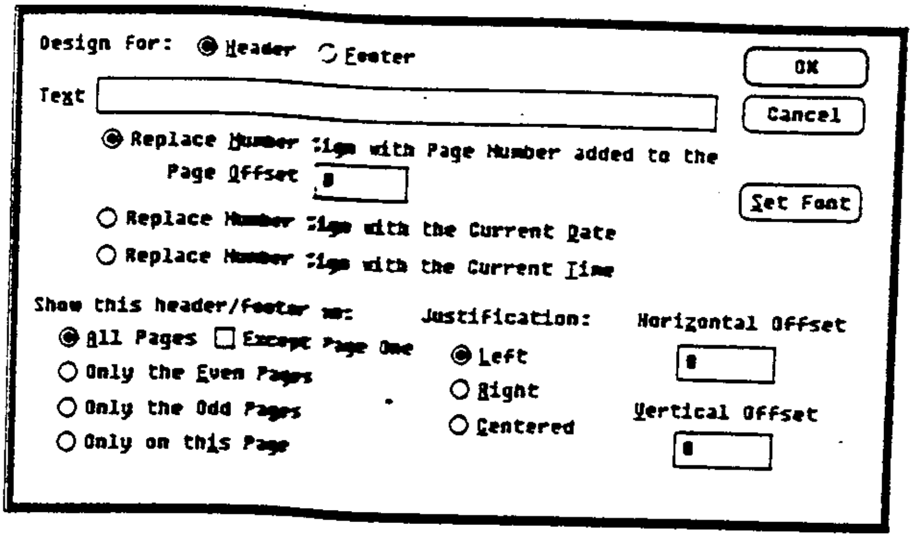
HOW TO GET THERE

Go to Page View (if Finale's not already there). Click the Header/Footer Tool, and double-click the page (or double-click the handle of an existing header or footer).

WHAT IT DOES

The Header/Footer Tool is used to create titles, copyright notices, page numbers, time or date stamps, running heads, or any other page-related, nonmusical text that's no more than one line long. In this dialog box, you can specify various aspects of the header or footer, including the pages on which it should appear, its justification and font, and its position on the page.

HEADER/FOOTER DESIGNER DIALOG BOX



Design For: ● Header ○ Footer

Text

● Replace Number Sign with Page Number added to the Page Offset 0

○ Replace Number Sign with the Current Date

○ Replace Number Sign with the Current Time

Show this header/footer on:

- ● All Pages ☐ Except Page One
- ○ Only the Even Pages
- ○ Only the Odd Pages
- ○ Only on this Page

Justification:

- ● Left
- ○ Right
- ○ Centered

Horizontal Offset 0

Vertical Offset 0

- Header ◆ Footer. Select one of these radio buttons to tell Finale whether the text line you're creating is to be a header or a footer. The two are completely identical except that a footer's Vertical Offset is measured from the bottom page margin instead of the top.
- Text. Enter the text for the header or footer here. If you want the page number or the current date or time incorporated into this text, use the number sign (#, or Shift-3) as a stand-in for the actual number or date or time). For example, you might type "Act One, page #" into this text box.
- Replace Number Sign with Page Number added to the Page Offset ◆ Replace Number Sign with the Current Date ◆ Replace Number Sign with the Current Time. If you use the number sign (#, or Shift-3) as part of the header text, Finale will substitute the current page number, date, or time in the header or footer when it prints your file. Select one of these three radio buttons to specify which.

  If you're preparing a large score—say, an opera with hundreds of pages—you'll probably want to split the score up into several more manageable sections by creating them as separate files. If you do, you can still number the pages of the entire piece consecutively. Before printing a section, enter the total number of pages that have *already been printed* in the Page Offset text box. Finale will automatically begin numbering the new file with the next page number.
- All Pages ◆ Except Page One ◆ Only the Even Pages ◆ Only the Odd Pages ◆ Only on this Page. These options specify which pages should display the header or footer you're creating. You might use the even/odd page options if you want every left-hand page to display the title of the piece and every right-hand page to display the name of the movement.

  Select Except Page One to omit the header from the first page, no matter what other options are specified. For example, you might not want to number the first (title) page of a score.
- Left ◆ Right ◆ Centered. Click one of these radio buttons to tell Finale how you want your header or footer justified in relation to the page margins. Left and Right place the header flush left or right against the page margins, with its handle against the margin. Click Centered if you want the header centered between the margins, with its handle at its middle.
- Horizontal Offset ◆ Vertical Offset. The numbers in these boxes, in EVPUs (288 per inch), specify the precise placement of the header or footer's handle in relation to its default position, as specified by your Justification setting. In other words, a centered header's handle is squarely centered between the margins if its Horizontal Offset is zero. A positive number moves it to the right.

The Vertical Offset specifies the distance between the header or footer's handle and the top margin (if it's a header) or the bottom margin (if it's a footer). In either case, as the number increases, the header or footer gets pushed toward the middle of the page.

- OK. Click OK to return to the score, where the new (or edited) header or footer is in place.
- Cancel. Click Cancel to return to the score without creating, or making any changes to, a header or footer.
- Set Font. Click this button to display the Text Font, Size and Style Selection box, where you can specify the font characteristics for your header. When you're setting the point size, bear in mind that the header or footer gets resized along with the music when you use the Reduce/Enlarge Tool to reduce or enlarge the page.

86 "How Many Measures" dialog box

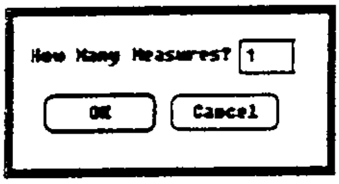
HOW TO GET THERE

CTRL-click the Measure Add Tool. Alternate method: click the Mass Mover Tool, click a measure, and choose Add Measures or Insert Measures from the Mass Edit menu.

While the above methods are much more direct, you can also click the Mass Mover Tool, select a region of measures, double-click the selected region, and click Insert Measures or Add Measures, then click OK.

WHAT IT DOES

This dialog box lets you specify how many new measures you want added to the end of the score (if you chose Add Measures) or inserted, in all staves, before the first measure of the selected region (if you chose Insert Measures).



- How Many Measures. In this text box, enter the number of new measures you want added or inserted.
- OK. Click OK to add or insert the specified measures and return to the score.
- Cancel. Click Cancel to return to the score without adding or inserting any measures.

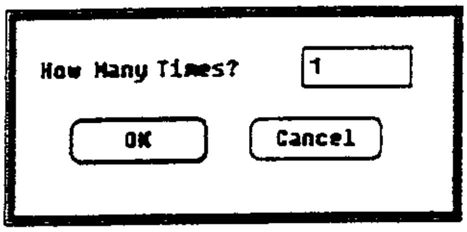
87 "How Many Times" dialog box

HOW TO GET THERE

Click the Mass Mover Tool, and select a region of measures. Drag the first selected measure so that it's superimposed on the first target (destination) measure, or CTRL-Shift-click the target measure (as long as the target measure isn't *directly* above or below the selected measure).

WHAT IT DOES

When you copy music, Finale offers you the chance to create *multiple* copies, placed one after another. If you want a one-measure bass figure to repeat three times, you need only enter it once (in the first measure). Then you can use Mass Mover to copy it into the *second* measure. This dialog box appears, asking how many times you want it copied. Enter 3 and click OK. Finale will copy the selected measure into measures 2, 3, and 4.


How Many Times? 1

- How Many Times. In this text box, enter the number of times you want the selected music copied. If you enter a number higher than 1, Finale will place the additional copies *after* the first copy, on the same set of staves.
- OK ◆ Cancel. Click OK to proceed with, or Cancel to abort, the copying process. You return to the score.

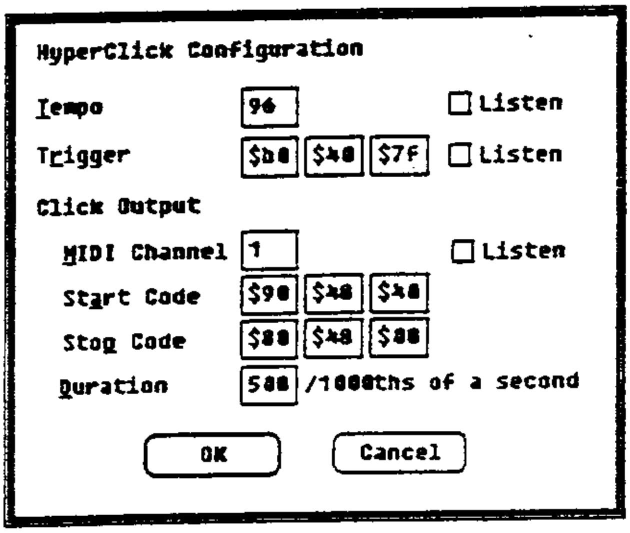
HyperClick Configuration dialog box

How to get there

Click the HyperScribe Tool. Choose HyperClick from the HyperScribe menu.

What it does

Instead of tapping a key or a pedal as you create a real-time transcription with HyperScribe, you can let Finale provide a steady click track for you. This dialog box lets you specify various aspects of the click sound you'll be hearing, including its tempo, pitch, and duration.


HyperClick Configuration
Tempo 96 ☐ Listen
Trigger $B0 $40 $7F ☐ Listen
Click Output
MIDI Channel 1 ☐ Listen
Start Code $90 $48 $40
Stop Code $80 $48 $00
Duration 500 /1000ths of a second

- Tempo ◆ Listen. The number in the Tempo text box specifies the metronomic tempo of the click track, in beats per minute. (You specify the rhythmic value that constitutes a "beat" by choosing Tap Duration from the HyperScribe menu.)

  If you don't know the metronome setting for your tempo, click Listen, then tap any key a few times in the tempo you want. Finale will average your tap tempo and change the number in the Tempo box accordingly. When you're satisfied with the tempo average, click anywhere to turn off listen mode.

- **Trigger ◆ Listen.** The hexadecimal codes in these three text boxes identify the *trigger* you'll be using to let Finale know you want it to begin clicking. The trigger is the MIDI signal (MIDI event) that starts the clicking. The default codes are set up to respond to the sustain pedal for most synthesizers.

  Even if you do understand hexadecimal notation, the easiest way to specify a different trigger note or controller is to click Listen. Finale goes into "listening" mode. When you play the note or controller you want to designate as the trigger, Finale removes the X from the check box and enters the appropriate hexadecimal codes in the Trigger boxes.
- **MIDI Channel ◆ Listen.** This number identifies the MIDI channel over which Finale should transmit the click signals. It must be between 1 and 16. Finale fills in this box automatically if you use the Listen check box.
- **Start Code ◆ Stop Code.** The hexadecimal codes in the Start Code and Stop Code text boxes identify the signal Finale should generate for the beginning and ending of the click itself. The easiest way to specify this information is to use the Listen check box (across from MIDI Channel).

  When you click Listen, Finale goes into "listening" mode. When you play the note you want to designate as the click, Finale removes the X from the check box and enters the appropriate codes in the six text boxes (and the MIDI channel box, as well). You might want to set your synthesizer or drum machine to play a short percussive sound or a very high note.
- **Duration.** You can change the length of the click sound by changing this number, which is measured in thousandths of a second. The default is a half second.
- **OK.** Click OK to confirm the settings you've made in this dialog box and return to the score.
- **Cancel.** Click Cancel to tell Finale to ignore any changes you made in this dialog box, return to the score, and turn off HyperClick.

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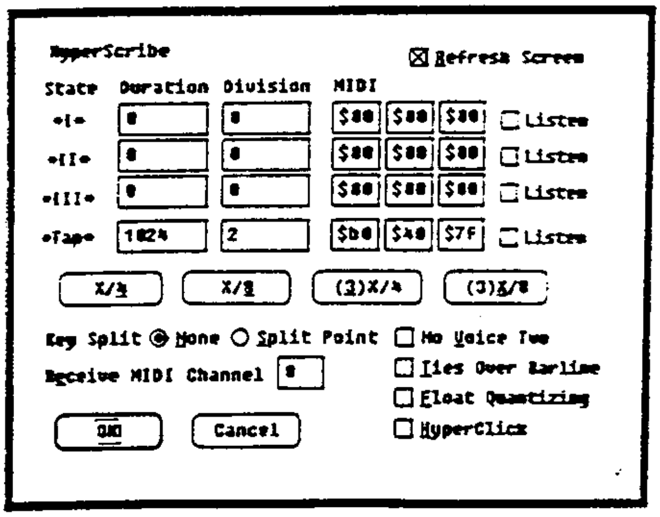
HyperScribe dialog box

HOW TO GET THERE

CTRL-click the HyperScribe Tool.

WHAT IT DOES

In general, you'll probably find HyperScribe easier to navigate by using the HyperScribe menu (described below and in subsequent dialog box entries). This HyperScribe dialog box offers no additional options. It simply places all of the options into one large dialog box. Use it if you prefer a dialog-box approach to one based on menu selections.



HyperScribe

☒ Refresh Screen

State	Duration	Division	MIDI			
•I•	0	0	$00	$00	$00	☐ Listen
•II•	0	0	$00	$00	$00	☐ Listen
•III•	0	0	$00	$00	$00	☐ Listen
•Tape•	1024	2	$B0	$40	$7F	☐ Listen

Key Split ● None ○ Split Point

Receive MIDI Channel 0

☐ No Voice Two

☐ Ties Over Barline

☐ Float Quantizing

☐ HyperClick

- Refresh Screen. When this check box is selected, Finale will attempt to display the transcription of your performance as you play it. See "HyperScribe menu—Refresh Screen" for more information.
- State ◆ Duration ◆ Division ◆ MIDI. The upper half of the HyperScribe dialog box, containing three rows of text boxes and Listen check boxes, duplicates the contents of the HyperScribe Tap States dialog box (which appears when you choose Tap States from the HyperScribe menu). See "HyperScribe Tap States dialog box."
- Tap. The bottom row of text boxes duplicates the functions of the HyperScribe Tap Duration and MIDI Input menu commands. The leftmost text box specifies the duration of your taps, in EDUs (1024 per quarter note). The second specifies the Division, or quantization (see "HyperScribe Tap Duration dialog box"). The next three boxes display hexadecimal codes identifying the key or pedal you'll be tapping. The Listen box at the right side lets you specify this tap device by playing it (see "HyperScribe MIDI Input dialog box").
- X/4 ◆ X/8 ◆ (3)X/4 ◆ (3)X/8. This row of buttons serve as "quick setup" buttons for specifying the tap duration and Division values for commonly used meters. They also appear in the Tap Durations dialog box (see "HyperScribe Tap Durations dialog box").
- Key Split: None ◆ Split Point. These radio buttons (the functions of which are duplicated by the None and Split Point commands in the HyperScribe menu) let you specify whether or not to use a split point for the purpose of entering music onto two staves at once. See "HyperScribe menu."
- Receive MIDI Channel. If you're using HyperScribe to transcribe a sequence being played by an external sequencer, you can specify that only one MIDI channel be transcribed at a time by entering its number in this text box. You're telling Finale which channel it should "listen to." Enter zero if you want Finale to receive *all* MIDI channels.
- No Voice Two ◆ Ties Over Barline. These two options help Finale to distinguish between actual inner voices (or notes tied into the next measure) and playing mistakes where you accidentally strike one note before releasing the previous one. These items also appear in the HyperScribe menu. See "HyperScribe menu."
- Float Quantizing. Click this check box to display the Floating Quantization dialog box, where you can instruct Finale to vary its quantization level depending on the number of notes you play within each beat. This item also appears in the HyperScribe Tap Duration dialog box. See "Floating Quantizing dialog box."
- HyperClick. Click this check box to switch on HyperClick, Finale's metronome feature. Then, instead of tapping along with your own playing to supply a tempo reference, you can let Finale provide a click track for you. This feature also appears in the HyperScribe menu. See "HyperClick Configuration dialog box."
- OK. Click OK to confirm the settings you've made in this dialog box and return to the score, ready to use HyperScribe.
- Cancel. Click Cancel to tell Finale to ignore any changes you made in this dialog box.

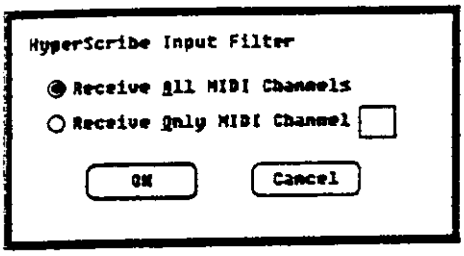
90 HyperScribe Input Filter dialog box

HOW TO GET THERE

Click the HyperScribe Tool, and choose Receive MIDI Channel from the HyperScribe menu.

WHAT IT DOES

If you're using HyperScribe to transcribe a sequence being played by an external sequencer, you can specify that only one MIDI channel be transcribed at a time, making it easier for you to transcribe one staff at a time. This dialog box lets you specify which channel HyperScribe should "listen to."



- **Receive All MIDI Channels.** Leave this radio button selected if you want HyperScribe to transcribe the music it's receiving on all MIDI channels.
- **Receive Only MIDI Channel.** Select this button if you want to transcribe the music being received from only one particular MIDI channel. Enter its number in the text box.
- **OK.** Click OK to confirm the settings you've made in this dialog box and return to the score.
- **Cancel.** Click Cancel to tell Finale to ignore any changes you made in this dialog box. You return to the score.

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HyperScribe menu

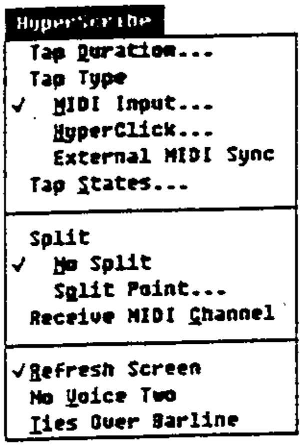
HOW TO GET THERE

Click the HyperScribe Tool ▣.

WHAT IT DOES

Before you transcribe a real-time performance, there are a few things Finale needs to know about the music you're about to play. For example, you need to tell Finale what rhythmic value you'll be using for your key or foot taps as you play, and the value to which you want your performance quantized. This menu lets you make these settings. Be sure to see also "Real-time transcription (HyperScribe)" in the *Finale Encyclopedia*, and Tutorial 5 in *Learning Finale.*

You can also find most of the options available in these menu items in the HyperScribe dialog box, which appears when you CTRL-click the HyperScribe Tool. This dialog box isn't quite as user-friendly as the menus, but it groups all of the key elements into a single dialog box.



- **Tap Duration.** Chose this command to display the HyperScribe Tap Duration dialog box. The settings you make in this dialog box are the key to achieving accurate transcriptions, because it contains the quantization settings (including the powerful Floating Quantization option). For a more complete discussion of HyperScribe, see "Real-time transcription (HyperScribe)" in the *Finale Encyclopedia.* See also "HyperScribe Tap Duration dialog box" and "Floating Quantization dialog box" in this volume.

- **MIDI Input.** This command displays the HyperScribe MIDI Input box, where you tell Finale what key, pedal or controller you'll be tapping to provide a tempo reference. The hexadecimal codes in these three text boxes initially specify the sustain pedal on most synthesizers. To change this setting, click Listen to MIDI and tap the desired key or pedal. See "HyperScribe MIDI Input dialog box."
- **HyperClick.** This command displays the HyperClick Configuration dialog box, where you can tell Finale to provide a click track (otherwise, you provide the tempo reference by tapping a key or pedal while playing). See "HyperClick Configuration dialog box."
- **External MIDI Sync.** Choose this option if you're using HyperScribe to transcribe music being played by an external sequencer or another computer that's equipped to transmit a MIDI Sync (song pointer) signal. Finale will wait for such a signal from the external sequencer, at which point Finale will automatically "sync up" to it, transcribing the music as it goes. No tapping (or even playing) is necessary.
- **Tap States.** If the piece you're about to transcribe contains several different meters or tempos, HyperScribe's *Tap States* may help you. A Tap State is a set of tap rhythm and quantization settings, just like the one you create each time you use HyperScribe in the usual way.

  If you choose this command, Finale will display the HyperScribe Tap States dialog box, in which you can specify several *different* tap/quantization setups—one for each "feel" or meter in the piece you'll be playing. For details, see "HyperScribe Tap States dialog box."
- **No Split ◆ Split Point.** If you plan to transcribe onto two staves at once—perhaps for a keyboard piece—you need to specify a point on the keyboard at which Finale should *split* your performance into right- and left-hand parts. Choose Split Point to display the Passive Keyboard Split dialog box, where you can either enter a MIDI note number (middle C is 60) or click Listen to MIDI and *play* the key you want to designate as your split point. When you click OK, you'll return to the score. Finale places a check mark beside Split Point in the HyperScribe menu, and you're all set to transcribe onto two adjacent staves (the one you click and the one beneath it).

  To return to no-split mode, choose No Split from the HyperScribe menu. A check mark appears beside it, indicating that Finale will be transcribing onto a single staff.
- **Receive MIDI Channel.** If you're using HyperScribe to transcribe a sequence being played by an external sequencer, you can specify that only one MIDI channel be transcribed at a time, making it easier for you to transcribe one staff at a time. In the dialog box that appears when you choose this command, you can specify which channel HyperScribe should "listen to." See "HyperScribe Input Filter dialog box."
- **Refresh Screen.** If you're playing too many notes or playing too quickly for the computer to keep up with you, the "buffer boxes" on the screen will become completely full of black dots (see "Duration/Division dialog box"). If this happens, choose Refresh Screen (so that the check mark no longer appears) and try the transcription again. By relieving the computer of the task of redrawing the screen, you let it give more of its processing capacity to transcribing your music.
- **No Voice Two.** If there's an inner voice in the music you'll be transcribing, leave this option unselected (no check mark). Finale will accurately transcribe your performance into two independent voices, one stems-up and one stems-down. (You can edit the two voices using Voice 1/Voice 2, as described in "Multiple voices" in the *Finale Encyclopedia.*)

  However, if there are few places where you'll be needing an inner voice choose No Voice Two (so that a check mark appears). This way, Finale won't create secondary voices where you *didn't* intend them—for example, where you accidentally overlapped two successive notes in a melody. The status of this option can have a dramatic effect on the "cleanness" of your transcriptions.

- Ties Over Barline. This option is another error-prevention feature. If you anticipate that you'll be holding keys down (for notes tied over from one measure to another), choose this option (so that a check mark appears).

  If not, you'll probably obtain a cleaner transcription leaving this option unselected (no check mark). If it's on, Finale may create ties over the barline where you *didn't* intend them (if you didn't fully release a key at the end of one measure before playing the next).

82 HyperScribe MIDI Input dialog box

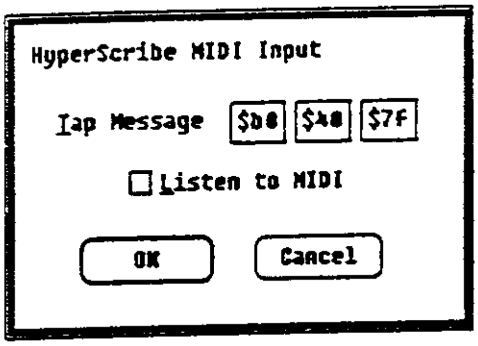
How to get there

Click the HyperScribe Tool ▣, and choose MIDI Input from the HyperScribe menu.

What it does

When you use HyperScribe to transcribe a real-time performance, Finale needs to know where the beats fall in relation to the music you're playing. One of the easiest ways to provide a tempo reference is to tap in time with your playing, either on a key or a pedal. As long as your taps and your playing are synchronized, you can speed up or slow down and Finale will still transcribe the performance correctly.

In this dialog box, you tell Finale what key, pedal, or controller you'll be tapping to provide a tempo reference as you play.



HyperScribe MIDI Input

Tap Message $B0 $40 $7F

☐ Listen to MIDI

- Tap Message. These three text boxes display ***hexadecimal codes*** which, taken together, identify the MIDI *event* (tapping a key or pedal, for example) that Finale will be listening to as a tempo reference. The default codes identify the sustain pedal on most synthesizers. If you find that Finale isn't "hearing" your sustain pedal taps, your synthesizer probably transmits a nonstandard MIDI event. Use the Listen to MIDI box to "teach" Finale what to listen to.
- Listen to MIDI. When you select this check box, Finale goes into "listening" mode. Finale will translate the next MIDI event you transmit—by tapping a key or a pedal, for example—into hexadecimal codes, and will remove the X from the Listen to MIDI box. Now you're ready to use HyperScribe, tapping on the specified key or pedal to provide the tempo reference.

  If the X in the Listen to MIDI box doesn't disappear when you play a key or pedal, then your MIDI system is not connected properly (and Finale is receiving no MIDI events at all). For help, see "MIDI Troubleshooting" in Appendix 4 of this volume.
- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, your selection of tap input signal and return to the score.

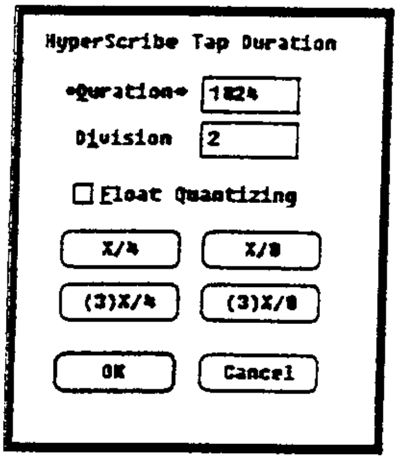
HyperScribe Tap Duration dialog box

How to get there

Click the HyperScribe Tool, and choose Tap Duration from the HyperScribe menu.

What it does

The settings you make in this dialog box describe to Finale the nature of the music you're about to play. If you make these settings properly, you should be able to get very accurate transcription results.



HyperScribe Tap Duration

Duration 1024

Division 2

☐ Float Quantizing

- *Duration*. This number, in EDUs (1024 per quarter note), tells Finale the durational value of your key or pedal taps (or the clicks, if you're using HyperClick). You'll almost never need to enter a number in this box. It's far easier to click one of the duration/quantize buttons (X/4, X/8, and so on—see below), which establish both the tap duration and the quantization value for most common meters and tempos.

  If you do need to specify an unusual tap duration value—perhaps your piece is so slow that you'll be tapping your foot every sixteenth note—click the word *Duration*. A palette of rhythmic values appears. Click the desired tap value (and a dot, if necessary) and click OK. Finale fills in the *Duration* text box for you.

- Division. This number specifies the *quantization value* that Finale will use when transcribing your performance. Finale rounds off every note you play to the nearest quarter note, eighth note, or whatever value you've indicated in this box.

  This number is expressed as a subdivision of your tap value. If you're tapping quarter notes, a Division value of 2 means Finale will quantize to eighth notes (one-half the tap value). If you're transcribing 6/8 march by tapping your foot on each dotted quarter note, a Division value of 3 again specifies quantization to the eighth note (one-third of the tap value). If you use Float Quantizing (see below), the Division value may change automatically to a much finer quantization than the one you entered. Finale will only use this fine quantization when necessary.

- Float Quantizing. To solve the problems presented by specifying a *fixed* quantization level for computer transcription, Finale offers a feature called Floating Quantization. If you turn this option on, Finale will (whenever necessary), quantize to the nearest sixteenth note, eighth note triplet, or whatever value you specify in the Floating Quantization dialog box. It will expand all *other* notes (of larger rhythmic values) to their full notated values, *even if you didn't hold down the keys* for the full notated durations, so that the resulting transcription is "clean" and free of assorted sixteenth rests and tied 32nd notes. In other words, Finale is smart enough to *vary* its quantization level on a beat-by-beat basis. As a result, Finale will correctly transcribe swing pieces that include occasional triplets, as well as marches that include occasional sixteenth notes.

Click this check box to enter the Floating Quantization dialog box. For a full description, see "Floating Quantization dialog box." To turn off Floating Quantization, click the check box again, and click No Float.

- X/4 ◆ X/8 ◆ (3)X/4 ◆ (3)X/8. These four buttons let you set the most common tap and quantization values with one click. Some examples of time signatures in which each of these buttons might be appropriate are listed here:

Button	Sample meters	Tap value	Quantization
X/4	2/4, 3/4, 4/4	Quarter note	Eighth note
X/8	2/8, 3/8, 5/8	Eighth note	Sixteenth note
(3)X/4	3/4 waltz (in one)	Dotted half	Quarter note
(3)X/8	3/8, 6/8, 9/8, 12/8	Dotted quarter	Eighth note

When you click one of these "quick setup" buttons, Finale fills in both the Duration and Division boxes for you.

- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, the changes you've made in this dialog box and return to the score.

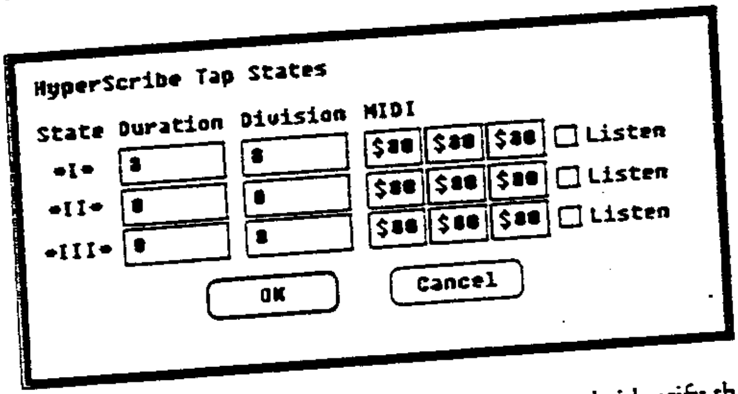
34 HyperScribe Tap States dialog box

HOW TO GET THERE

Click the HyperScribe Tool. Choose Tap States from the HyperScribe menu.

WHAT IT DOES

Every now and then, you may need to transcribe a piece in which the meter or the "feel" changes. Instead of making you interrupt your transcription to change the tap duration and quantization settings, Finale lets you preprogram three such duration/quantization settings, allowing you to flip from one to the next in the middle of your performance. You create these duration/quantization settings, or *states*, in this dialog box.


HyperScribe Tap States

State	Duration	Division	MIDI			
•I•	0	0	$00	$00	$00	☐ Listen
•II•	0	0	$00	$00	$00	☐ Listen
•III•	0	0	$00	$00	$00	☐ Listen

- State: *I* ◆ *II* ◆ *III*. These roman numerals identify three extra HyperScribe "setups." In the first box beside each number, you can enter the duration of the key or foot taps, in EDUs (1024 per quarter note). A much simpler way of accomplishing the same thing, is to simply click the *I*, the *II*, or the *III*. A palette of note values appears. Click the desired tap value (including a dot, if necessary) and click OK. Finale fills in the Duration box for you.

  The second box in each row specifies the Division—the quantization value. This number is expressed as a subdivision of your tap value. If you're tapping quarter notes, a Division value of 2 means Finale will quantize to eighth notes (one-half the tap value). If you're transcribing a 6/8 march by tapping your foot on each dotted quarter note, a Division value of 3 again specifies quantization to the eighth note (one-third of the tap value).

The next three text boxes display hexadecimal codes identifying the *trigger* that will make Finale switch to the duration and quantization settings you've specified. The quickest way to enter these values is to click the Listen box, then simply play the key or pedal you want to designate as a trigger. In order to switch to a different Tap State setup, you don't start *tapping* a different key or pedal—you continue to use the same tap device. Just tap the desired Tap State's trigger *once* to tell Finale you're changing the meter or "feel". then continue playing (and tapping the same tap device).

(You can specify the three Tap States *in addition* to the "main" duration/division setup you establish in the Tap Duration dialog box. As you play, you can switch freely among Tap States I, II, and III as described above. However, you can't switch back to the "main" duration/division setup while you're playing. Instead, specify one of the Tap States to have the same duration/division setup as the "main" one so that you can return to it when necessary.)

- **Listen.** Click the Listen box to put Finale in "listening mode," then play the key, pedal, or controller you want to designate as the *trigger* that enables the Tap State you've defined. Finale fills in the hexadecimal code and removes the X from the check box.
- **OK.** Click OK to confirm the Tap State settings you've made and return to the score.
- **Cancel.** Click Cancel to tell Finale to ignore any changes you made in this dialog box.

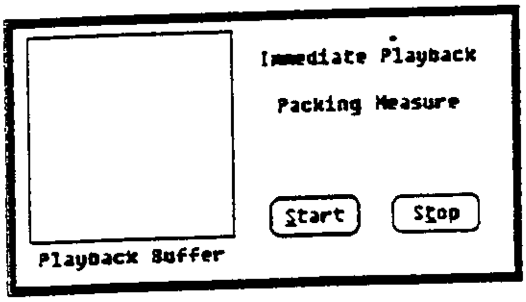
85 Immediate Playback dialog box

How to get there

Click the Playback Tool ⍰. Choose Playback Settings from the Playback menu, and choose Play the Measures Immediately, if it's not already selected. Click OK. Click a measure.

What it does

Using Play the Measures Immediately is a way of hearing a quick playback, beginning at the measure you clicked. This dialog box provides start and stop controls.



- Playback Buffer. When you click Start, this display box fills with black dots as Finale prepares your music for playback.
- Packing Measure (#). When you click Start, this indicator tells you which measure Finale is "packing," or preprocessing for playback.
- Start. Click this button to get Finale started preprocessing the music. After a moment, when it has had enough of a "head start," Finale will begin to play back your music. If you interrupt playback by clicking Stop, click Start to begin playback again from the measure you clicked.
- Stop. Click this button (and keep the mouse button pressed) to interrupt playback. Click it again to return to the score.

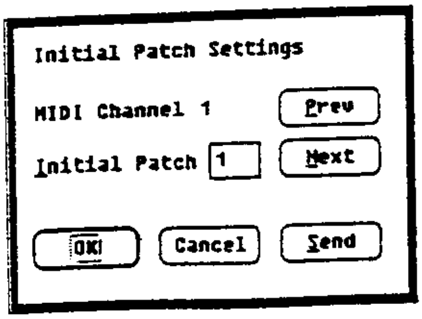
86 Initial Patch Settings dialog box

How to get there

Click the Playback Tool ⍰, and choose Initial Patches from the Playback menu.

What it does

If you have more than one synthesizer (or a multitimbral synthesizer), you can program a different patch (or sound) for the music that plays over each MIDI channel. If you want to assign these patches to MIDI channels on a staff-by-staff basis, click the Staff Attributes Tool ☰, click each staff's handle, and click Set Output (see "Staff Output Route dialog box").



MIDI Channel 1

Initial Patch 1

If you just want to do a quick set up, where each MIDI channel is assigned to a patch, use this dialog box. These are the *initial* patch settings, because you can use Staff Expressions within the piece itself to change patches for a staff at any time. Finale won't send this patch information at all unless you've chosen Playback Options from the Playback menu and selected Send Patches Before Play.

- MIDI Channel (#). This indicator identifies the MIDI channel whose patch you're setting. You advance from one channel to the next by clicking the Prev or Next buttons. Because Finale can transmit MIDI signals through a maximum of 4 MIDI interfaces, you have up to 64 MIDI channels to choose from.
- Initial Patch. This number specifies the patch setting for the currently displayed MIDI channel. (In general, the number in this box matches the number displayed by your synthesizer for a given patch. Some synthesizers have a slightly different numbering scheme, and may change to patch 6 when Finale sends a patch 5 command.)
- Prev ◆ Next. Click these buttons to move forward or backward through the list of MIDI channels, 1 through 64.
- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, the settings you've made in this dialog box and return to the score.
- Send. Click the Send button to send the patch change to the displayed MIDI channel immediately. If you don't click this button, Finale will only send the patch change information when you play back your score—and then only if you've selected Send Patches Before Play from the Playback Options dialog box (choose Playback Options from the Playback menu).

  In order for you to hear the effects of the patch change you just sent, Finale plays the first five notes of a C scale on that patch when you click Send.

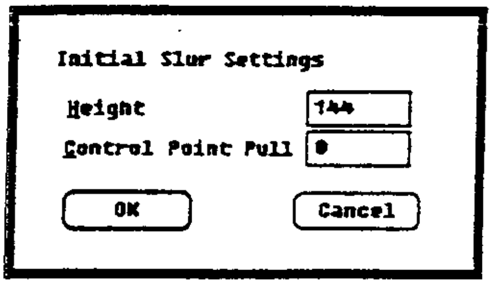
87 Initial Slur Settings dialog box

How to get there

Click the Simple Note Entry Tool to display the Simple Note palette. CTRL-click either Slur icon (⌒ or ⌣).

What it does

If you find yourself adjusting the shape of every new Smart Shape slur in the same way—perhaps decreasing the height of its arc—you can define a default arc height and slur shape using this dialog box. Then any new Smart Shape slurs you create will have the specified appearance as soon as they're created.

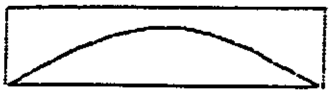


Initial Slur Settings

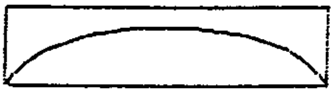
Height 144

Control Point Pull 0

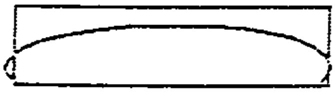
- Height. This number, in EVPUs (288 per inch), specifies the height of the slur's arc. The default value is 144 (half an inch).
- Control Point Pull. This number specifies the extra distance, in EVPUs (288 per inch), you want to add to the default slur shape between the invisible *control points* that govern the shape of the arc. In the figure below, you can see the results of various control point settings.



Control Point Pull 100



Control Point Pull 0



Control Point Pull -100

- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, the changes you've made to the default Smart Shape slur shape. You return to the score.

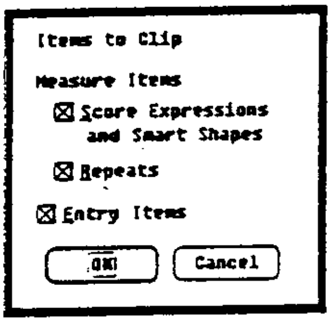
98 Items to Clip dialog box

How to get there

Click the Mass Mover Tool, and select a region of measures. While pressing Shift, choose Cut or Copy from the Edit menu. (If you're about to create a Clip File, which can be saved separately on the disk for later use, press both CTRL and Shift when you choose Cut or Copy.)

What it does

When you cut or copy music from your score, Finale usually copies every note-related and measure-related element of your music. The only exceptions are measure-assigned text blocks, measure-assigned arbitrary music, and MIDI controller data.


Items to Clip

Measure Items

☒ Score Expressions and Smart Shapes

☒ Repeats

☒ Entry Items

In this dialog box you have the option of *excluding* some of the score elements—lyrics or expression marks, for example (see also "Copying music" in the *Finale Encyclopedia*). If you've chosen Cut from the Edit menu, Finale still removes all music from the selected region. The Items to Clip dialog box merely lets you specify which elements of the music you want ready for pasting elsewhere in the score.

- Score Expressions and Smart Shapes. If this check box is selected, Finale will include any existing Score Expressions and Smart Shapes in your Clipboard selection.
- Repeats. If this check box is selected, Finale will include any repeat barlines or text repeats (created with the Repeat Tool) in the selection.
- Entry Items. When the dialog box first appears, this check box is selected, letting you know that Finale will include every "entry item"—lyrics, chords, articulations, stem and beam modifications, and so on—in the selection. If you want to eliminate some of these elements from the selection, click the Entry Items box, then click it again. The Entry Items dialog box appears. Click Only the Selected Items and you'll have access to a large list of elements. Click only those you want *included* in the selection—you must include the notes ("Entries") themselves.
- OK. Click OK to confirm your selections. If you chose Cut, Finale now asks whether you intend to *clear* the selected measures (leaving them empty) or *delete* them (removing them from the score completely). If you pressed CTRL while choosing Cut or Copy, Finale now asks you to name the Clip File you're creating.
- Cancel. Click Cancel to return to the score without cutting or copying anything.

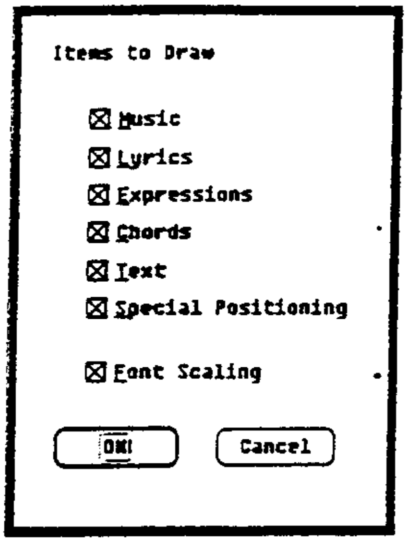
99 Items to Draw dialog box

How to get there

Choose Items to Draw from the View menu.

What it does

This is a way to specify which items (lyrics, chords, and so on) appear on the screen when you work in Finale. The advantage to "turning off" certain items is that while working exclusively (or *not* working exclusively) with one type of item, you don't have to see others. For example, when working on page layout, turning off everything but Text in the Items to Draw dialog box would significantly save redraw time.



Items to Draw

☒ Music
☒ Lyrics
☒ Expressions
☒ Chords
☒ Text
☒ Special Positioning

☒ Font Scaling

Item to Draw	What it includes
Music	Any clefs, key signatures, time signatures, notes (including their accidentals, tuplets, and so on), brackets, and repeats. If this check box is selected, Finale will draw all "music."
Lyrics	If this check box is selected, Finale will draw all lyrics.
Expressions	Any score, staff, and note expressions and Smart Shapes. If this check box is selected, Finale will draw all expressions.
Chords	If this check box is selected, Finale will draw all chord symbols.
Text	Any text blocks, headers, footers, staff names, text repeats, and measure numbers. If this check box is selected, Finale will draw all text.
Special Positioning	Any positioning effects of beat charts, Mass Mover Metatool 3 and 4, and certain Special Tools editing. When this item is turned off, beat charts are unavailable. If this check box is selected, Finale will draw all special positioning.
Font Scaling	Any calculating that Finale must do if you choose a point size that is unavailable for a particular font. For example, if you create a header in Times Roman 26-point, and only the 24- and 30-point font sizes of Times Roman are installed in your WIN.INI file, Finale has to *scale* the 24-point font to 26 points each time it draws the screen. This is a very demanding task. If this check box is selected, Finale will scale all fonts. If this item is not selected, the closest point size will be substituted.

- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, your selections and return to the score. These items will always print.

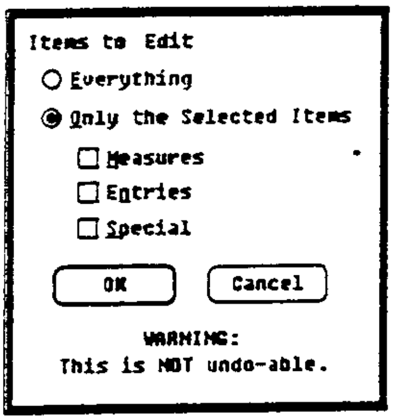
100 Items to Edit dialog box

HOW TO GET THERE

Click the Mass Mover Tool , and select a region of measures. Double-click the highlighted region and click OK.

WHAT IT DOES

You normally will never need this dialog box, because all of its functions also appear in the Mass Edit menu, which is easier to access. If you prefer to work with dialog boxes, this one is a central point providing access to further dialog boxes. It also allows you to perform more than one editing function at once—you could specify changes to both the Measures and the Entries (see below) without exiting the dialog box.


Items to Edit
○ Everything
● Only the Selected Items
☐ Measures
☐ Entries
☐ Special

WARNING:
This is NOT undo-able.

- Everything. This option is unavailable in this mode.
- Only the Selected Items. This option is automatically selected, providing the following three options:
- Measures. Click this check box to access the Measure Items dialog box, where you can specify that you want to edit Key or Time Signatures, Measure Widths, or Measure Positioning for the selected measures. See "Measure Items dialog box."
- Entries. Click this check box to access the Entry Modifications dialog box, where you can specify transposition, rebeaming, stem direction, and the removal of stemming modifications for the selected measures. See "Entry Modifications dialog box."
- Special. Click this check box to access the Special Items dialog box, where you can specify certain alterations to the selected measures. These items (all of which also appear in the MassEdit menu) include "beaming to lyrics," conversion of mirrored measures into normal ones, the checking of ties, or the "explosion" or "implosion" of music. See "MassEdit menu" for summaries of these functions.
- OK. Click OK to execute the edits you've specified, and return to the score.
- Cancel. Click Cancel to return to the score without making any changes.

101

Items to Erase dialog box

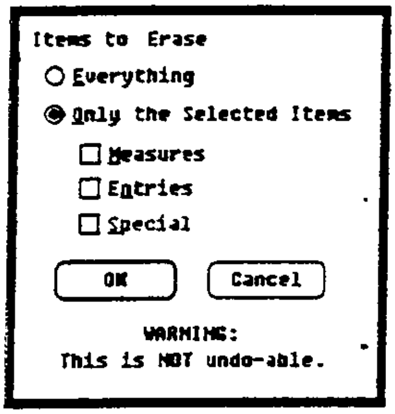
HOW TO GET THERE

Click the Mass Mover Tool, and select a region of measures. Choose Erase from the Mass Edit menu. While the Mass Edit menu is much more direct, you can also double-click the highlighted area, click Erase, then click OK.

WHAT IT DOES

This dialog box lets you specify which elements of the music Finale should remove when you use the Erase command.

ITEMS TO ERASE DIALOG BOX



Items to Erase

○ Everything

● Only the Selected Items

☐ Measures

☐ Entries

☐ Special

WARNING:
This is NOT undo-able.

- Everything. Select this radio button if you want every element of the music (including lyrics, chord symbols, notes, expressions, and so on) removed, leaving behind empty measures.
- Only the Selected Items. Select this radio button if you want to erase only certain elements of the selected music. The two options below (Measures and Entries) become available.
- Measures. When you select this check box, the Measure Items dialog box appears, listing various measure-specific elements of the music you can erase, including Smart Shapes, Score Expressions, measure-assigned text blocks, and so on. (See "Measure Items dialog box.") Select the items you want to erase, and click OK.
- Entries. When you select this check box, the Entry Items dialog box appears, listing various note-specific elements of the music you can erase. These include lyrics, chord symbols, expression marks, and so on. (See "Entry Items dialog box.") Select the items you want to erase, and click OK. (If you specify in the Entry Items dialog box that you want to erase Entries, Finale will also remove everything *attached* to those notes—lyrics, expression marks, chord symbols, and so on.)
- OK. If you've selected Everything, click OK to return to the score, and Finale removes all music from the selected region. If you've selected Only the Selected Items, but haven't specified Measures or Entries, you return to the score, and nothing is erased.
- Cancel. Click Cancel to return to the score without having erased anything.

102 Key Signature dialog box

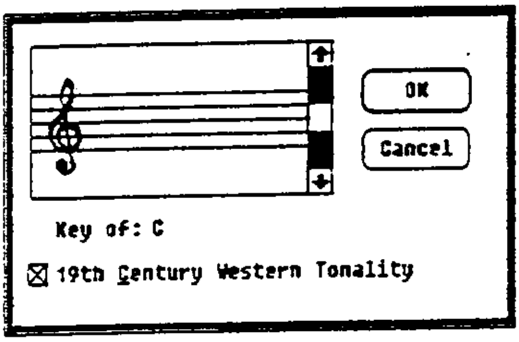
How to get there

Click the Key Signature Tool ▤, and click the handle of the barline at which you want the key to change. (There are a variety of other ways to access this dialog box. You can arrive at it from any dialog box or menu with Set Key, *Default Key*, or Change Key. This dialog box also appears when you're programming a Key Signature Metatool—while pressing CTRL, press a number key [1 through 8].)

This dialog box has no on-screen title.

What it does

This dialog box is a scrolling list of key signatures from which to select a key (to change keys in your file, or for a variety of other purposes). This box also provides a gateway to Finale's nonstandard key signature capabilities.



Key of: C

☒ 19th Century Western Tonality

- Key of. This indicator identifies the (major) key displayed in the scrolling key signature display. Click the top scroll bar arrow to add sharps (or subtract flats) from the displayed key signature, and the bottom arrow to add flats (or subtract sharps).
- 19th Century Western Tonality. When this check box is selected, Finale displays only the fifteen standard key signatures, from C♭ (seven flats) to C♯ (seven sharps). If you click this check box, the Nonstandard Key Signature dialog box appears, in which you can create nonstandard key signatures with any number of chromatic and diatonic steps, and in which sharps or flats may appear in any configuration. See "Nonstandard Key Signature dialog box" for details.
- OK. Click OK to confirm your choice of new key and proceed to the next dialog box.
- Cancel. Click Cancel to return to the score without changing the key.

103 Key Step Map dialog box

How to get there

Click the Key Signature Tool ▤, and click the handle of the barline at which you want the key to change. The Key Signature dialog box appears. (There are a variety of other ways to access this dialog box. You can arrive at it from any dialog box or menu with Set Key, *Default Key*, or Change Key.) Click 19th Century Western Tonality. Click Next twice, then click the KeyMap icon.

(You clicked Next twice because this dialog box doesn't appear if Linear Key Format 0 or 1 is selected. These key formats are predefined as the standard major and minor key systems, respectively.)

JK

KEY STEP MAP DIALOG BOX

WHAT IT DOES

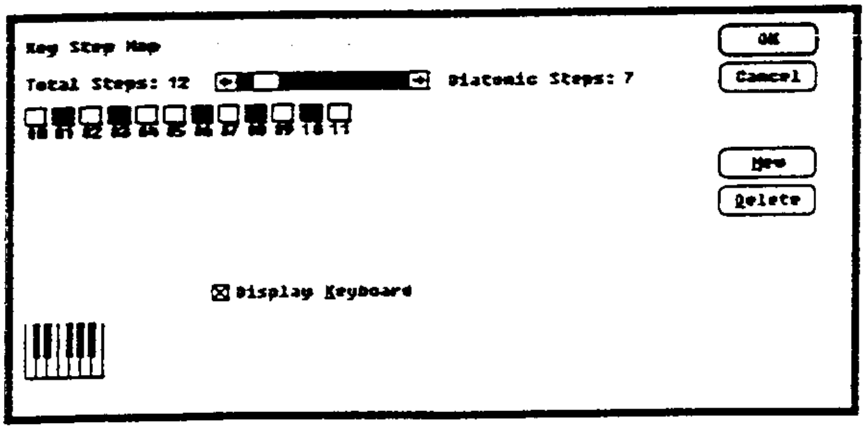
This dialog box concerns the creation of *linear key formats* and *nonlinear key signatures.* See "Nonstandard Key Signature dialog box" for a more complete discussion. In brief, Finale lets you create nonstandard key systems and key signatures, based on scales with any number of steps, and with accidentals placed anywhere you want.

In this dialog box, you specify how many notes will constitute an "octave" (twelve notes in the traditional system). You also specify how many of these are "diatonic" (seven in the traditional system), and where the "chromatic" steps occur in the scale. (In the traditional system, the chromatic steps occur between every pair of diatonic steps except steps 3 and 4 and steps 7 and 8.)

If you're creating a *linear key format,* your work in this dialog box must follow certain rules in order to meet the definition of a linear key format. The total diatonic steps must be an odd number and the bottom and top halves of the scale must contain the identical arrangement of diatonic and chromatic steps. These principles ensure that there is a *progression* of keys, although it may not be a circle of *fifths,* as there is in traditional key structures.*

You may wonder what the relationship is between your MIDI keyboard and the unusual key maps you can construct in this dialog box. The principle is simple. Each key on your keyboard *always* corresponds to a note in your key map. If you've established a quarter-tone key system, you'd have to drastically alter your playing style in order to input a simple C scale, because Finale now thinks that the first four notes on your keyboard are C, C-quarter-sharp, C-sharp, and C-three-quarter-sharp. You'd have to play the C, E, and G♯ "keys" on your keyboard to *notate* the C, D, and E on the screen.

(You can tell Finale to maintain the one-to-one relationship of your keyboard keys to the "main" scale degrees in your nontraditional scale by editing the Go To Unit number in the Special Key Signature Attributes dialog box. You won't be able to input quarter steps from your keyboard, but your diatonic and half-steps will be notated and played correctly. See "Special Key Signature Attributes dialog box.")



Key Step Map

Total Steps: 12

Diatonic Steps: 7

☒ Display Keyboard

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* Finale will correctly interpret, transcribe, and play back music in a format that hasn't been constructed according to these rules. The format, however, won't be technically and musically correct, so you may get unexpected results when you transpose—or add chord symbols to—music in such a key system.

- **Total Steps.** This indicator, which you can increase or decrease by using the scroll bar, keeps track of how many total scale degrees (up to 100) you've created in your scale.
- **Diatonic Steps.** This indicator keeps track of the number of diatonic steps you've created in your scale. You increase or decrease this number by clicking the numbered squares, making more or (fewer) of them "white keys" (diatonic steps) or "black keys" (chromatic steps).
- **Display Keyboard.** Select this option to display the "keyboard" layout you've created, displaying chromatic steps as black keys. The white keys on this imaginary keyboard, if it existed, would play the recognizable "diatonic" steps of the scale, just as the white keys on a real keyboard do in the key of C, although you can separate these "white keys" by any number of "black keys" (chromatic steps) you want.
- **New.** Click New to remove the highlighting from all of the numbered squares, creating an all-diatonic scale, so that you can start over in specifying which steps are chromatic.
- **Delete.** Click Delete to restore the pattern of chromatic and diatonic steps to that of the standard 19th Century Western Tonality (but retain the number of Total Steps).
- **OK ◆ Cancel.** Click OK to confirm, or Cancel to discard, the new key map you've created. If you click OK, Finale asks if you want to save changes. You return to the Nonstandard Key Signature dialog box.

409

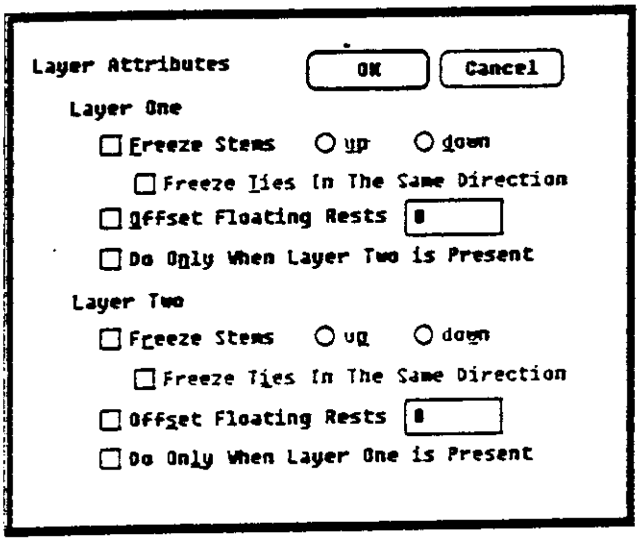
Layer Attributes dialog box

HOW TO GET THERE

Choose Layer Attributes from the Edit menu.

WHAT IT DOES

The easiest way to notate simultaneous independent voices on a single staff is to use Layer 1/Layer 2. In this dialog box, you can define the behavior of music in each layer. For example, you might want the second voice's note stems always to go down, and you might want to make sure that second-voice rests are out of the way of the upper voice.



Layer Attributes

Layer One

☐ Freeze Stems ○ up ○ down

☐ Freeze Ties In The Same Direction

☐ Offset Floating Rests 0

☐ Do Only When Layer Two is Present

Layer Two

☐ Freeze Stems ○ up ○ down

☐ Freeze Ties In The Same Direction

☐ Offset Floating Rests 0

☐ Do Only When Layer One is Present

- Freeze Stems ◆ up/down. When you select the Freeze Stems check box, the "up" and "down" radio buttons become available, letting you specify the stem direction for Layer 1. Most of the time you'll want to freeze Layer 1's stems up, and also select Do Only When Layer Two is Present. With this setup, Finale will flip all stems up only when there's a second voice (that is, in the other layer) on the same staff.
- Freeze Ties In The Same Direction. When there's only a single voice in a staff, a tie customarily arcs *away* from the noteheads it's attached to—hence, in the *opposite* direction from the note stems. If there are two voices in the staff, these ties would overlap and be difficult to read.

  This option tells Finale to flip ties the "wrong way." If notes in Layer 2 are present, you'll want *ties* in Layer 1 to flip upward, even though the Layer 1 *stems* are upward.
- Offset Floating Rests. If you select this check box, you can enter a number that tells Finale, in lines and spaces, how much higher (or lower) than usual you want it to position rests in this layer. You may want to enter a 4 in the text box and also select Do Only When Layer Two is Present. With this setup, Finale will move the upper voice's rests up out of the way only when there's a second voice on the same staff. (You can also drag any rest vertically using the Speedy Note Entry Tool. Position the insertion bar on it and press the asterisk [*] key (not Shift-8) to make it "draggable," then drag it up or down.)
- Do Only When Layer Two Is Present. Select this option if you want either of the previous two options—Freeze Stems or Offset Floating Rests—to apply only when there's a second voice (in Layer 2). If you don't select this option, Finale will flip *all* Layer 1 stems (or adjust all Layer 1 rests), even when Layer 1 is the only voice in a measure.
- Freeze Stems ◆ up/down ◆ Freeze Ties In The Same Direction ◆ Offset Floating Rests ◆ Do Only When Layer One Is Present. These options work exactly the same for Layer Two as they do for Layer One (see above). A typical setup might be to select Freeze Stems Up, Freeze Ties In The Same Direction, Offset Floating Rests (4), and Do Only

When Layer Two Is Present for Layer 1 and Freeze Stems Down, Freeze Ties In The Same Direction, Offset Floating Rests (–4), and Do Only When Layer One Is Present for Layer 2. Provided you enter the upper voice primarily in Layer 1, these settings help ensure that no stems flip the wrong way, and no rests in one layer overlap notes in the other.

- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, the settings you've made in this dialog box. You return to the score.

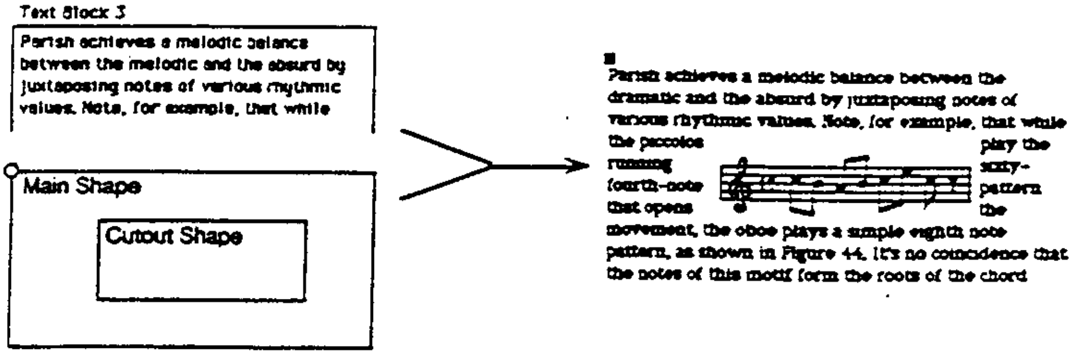
105 Layout Definition (#) dialog box

How to get there

Click the Text Block Tool ▣, and click a measure (Scroll View) or double-click the page (Page View). (If the text block is already in the score, double-click its handle.) Click •Text Block/Layout Definition Group ID•, then click •Layout Definition•. In the next dialog box, either select an existing shape and click Edit, or click Create.

What it does

When you create a text block, you create two elements: the text itself, and the shape of the invisible enclosure that contains it (the Main Shape). The spatial relationship between the text and the Main Shape (the justification, line spacing, and so on), together with the choice of the Main Shape itself, constitute a *layout definition*. In this dialog box, you create the layout definition for the text block you're creating. This box also gives you your first glimpse of how the text will look inside the shape (as it will appear in the score).

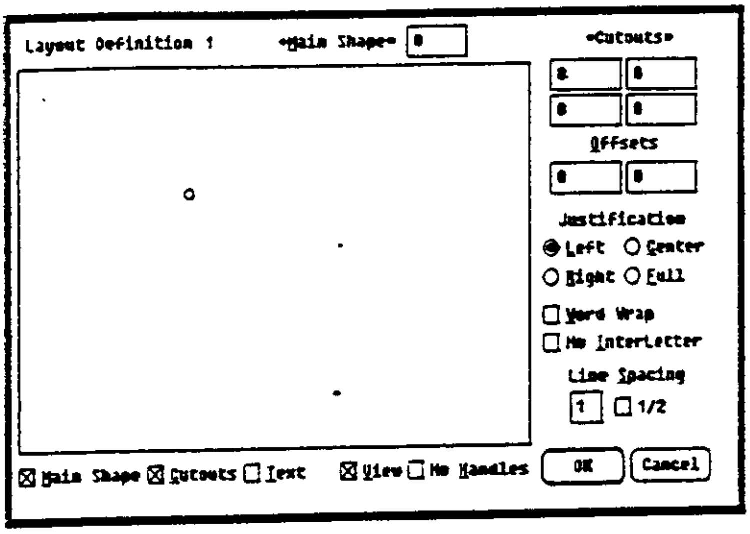


Parish achieves a melodic balance between the melodic and the absurd by juxtaposing notes of various rhythmic values. Note, for example, that while

Parish achieves a melodic balance between the dramatic and the absurd by juxtaposing notes of various rhythmic values. Note, for example, that while the piccolos play the running sixty-fourth-note pattern that opens the movement, the oboe plays a simple eighth note pattern, as shown in Figure 44. It's no coincidence that the notes of this motif form the roots of the chord

There are two parts to a text block: the raw text itself (top left) and the layout definition—the shape into which it's "poured," including any cutout shapes (bottom left). To create examples like this one, position the musical excerpt so that it falls in the cutout shape.

Most of the time you'll probably use a simple rectangle as the layout definition's Main Shape, but it can be any enclosed shape. You can even create a second, inner enclosed shape, and "pour" the text in around it (to surround a small musical excerpt, for example). You can either design your own Main Shape from scratch or, by choosing Load Library from the File menu, you can load TEXTLAY.LIB, the text layout library provided with Finale, which gives you a selection of predesigned enclosure shapes to choose from. This library is pre-loaded if DEFAULT.MUS is in place.



Layout Definition 1

•Main Shape• 0

•Cutouts• 0 0 0 0

Offsets 0 0

Justification ● Left ○ Center ○ Right ○ Full

☐ Word Wrap

☐ No Interletter

Line Spacing 1 ☐ 1/2

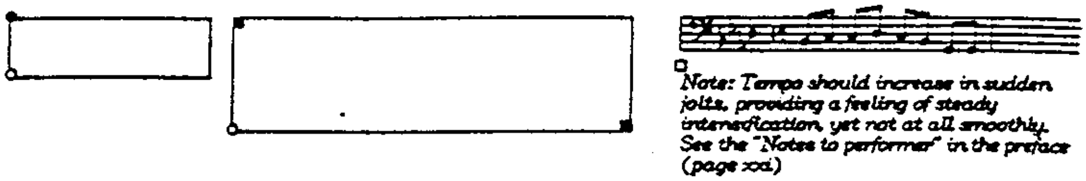
☒ Main Shape ☒ Cutouts ☐ Text ☒ View ☐ No Handles

- Layout Definition (#). This indicator identifies the Layout Definition you're viewing (by number).
- *Main Shape*. This number identifies the basic shape that will contain the text of the text block. Click *Main Shape* to view a palette of existing shapes. If you've loaded a text layout library into your piece, such as the one provided with the Finale package, the shapes will appear in this selection box. Either double-click one to select it, or click Create to enter the Shape Designer, where you can create your own (see "Shape Designer dialog box"). In either case, when you return to the Layout Definition dialog box, Finale places the correct Main Shape number in the text box.
- *Cutouts*. A cutout (which can also be any enclosed shape) is a "hole" within the main shape. Your text can be "poured" into the main shape, filling in around the cutout (which allows you to create donut-shaped text blocks, for example). A more practical use for cutouts is to create text blocks in which the text fills in around a musical example, as shown in the previous example.

  You can place four such cutout shapes within the main shape of each Layout Definition. These shapes, like the main shapes, must be fully enclosed shapes that you've created in the Shape Designer (or loaded from a library).

  While you can type a number into one of the four *Cutouts* text boxes, the easiest way to select a cutout shape is to click inside one of these boxes, then click the word *Cutouts*. The Shape Selection box appears, where you can double-click an existing shape, or click Create to enter the Shape Designer (to create your own). In either case, when you return to the Layout Definition dialog box, Finale places the correct Cutout number in the text box.
- Offsets. There are two round dots in the Layout Definition display: a black one and a white one. They're initially superimposed, so that you see only the white one. The white dot is the "origin" handle of the Main Shape (and of any Cutout shapes), from which the first line of the shape was drawn in the Shape Designer. The black dot represents the location of the text block's handle when it appears in the score.

To move the shape (and both handles at once), drag anywhere in the display area. If you want to move the main shape (and its white handle) without moving the text block's handle (the black handle), drag the white dot by itself.


Note: Tempo should increase in sudden jolts, providing a feeling of steady intensification, yet not at all smoothly. See the "Notes to performer" in the preface (page xxi)

The white handle in the Layout Designer (left) represents the position of the origin as it was in the Shape Designer when you created the enclosure (middle). The black handle in the Layout Designer (left) represents the position of the text block's handle relative to the text itself, as it will appear in the score (right).

If you want to position the black dot relative to the white dot *numerically*, you can enter EVPU values (288 per inch) for the Offsets. The left box sets the horizontal distance from the black dot to the white dot (a positive number moves the white dot to the right, a negative number moves it left). The right box sets the vertical distance from the black dot to the white dot (a positive number moves the white dot upward, a negative number moves it downward). After entering numbers into these text boxes, *drag* anywhere in the display area to update the screen image.

- **Justification: Left ◆ Center ◆ Right ◆ Full.** These options govern the justification of the text within the Main Shape. Left and Right mean flush left and flush right, respectively (the other edge will be uneven). Center means that each line of text is centered in the shape. Full means full left and right justification. If you click Full, you can also specify whether Finale should achieve this justification by creating extra space between the *letters* of the words, or just *between* words, by using the No Interletter spacing option (see below).
- **Word Wrap.** Select this option if you want your text to automatically begin a new line any time it reaches the edge of the shape.
- **No InterLetter.** This option only has an effect if you've specified Full justification for the text in your text block. If it's selected, Finale will justify the text by creating extra space between the *words* of your text. If this option is not selected, extra space will be placed between the *letters* as needed.
- **Line Spacing.** The number in this box specifies the line spacing (single space, double space, and so on) of the text. (The actual line spacing is determined by the point size of the font you've chosen as the default for Text Blocks.) Select the "1/2" check box to add another half line of space (for 1½-line spacing).
- **Main.** Select this check box if, while working in this dialog box, you want Finale to display the *outline* of the Main Shape. If you don't select it, you'll see the text (if you've selected the Text check box) as it will appear in the score (bounded by an *invisible* shape).
- **Cutouts.** Select this check box if, while working in this dialog box, you want Finale to display the *outline* of the cutout shapes. If you don't select it, you'll see the text (if you've selected the Text check box) as it will appear in the score (filled in around *invisible* cutout shapes).
- **Text.** Select this check box if, while working in this dialog box, you want Finale to display the text (instead of just the Main and Cutout Shapes).
- **View.** When you select this check box, Finale displays the View Definition dialog box, where you can enter a percentage of actual size at which you want your text block displayed, while working in this dialog box. Use it if you want to "zoom in" on a very small text block, or "zoom out" to see all of a very large text block. Neither has any effect on the size of the text block as it will appear in the score.

- No Handles. Select this check box to make the black and white dot handles invisible, as they will be in the score. Click it again to make them reappear.
- OK. Click OK to confirm the layout definition and proceed to the next dialog box. If you continue to click OK or Select in each dialog box, you'll return to the score, where the text block appears.
- Cancel. Click Cancel if you decide not to create or edit a layout definition. Continue clicking Cancel until you return to the score.

106

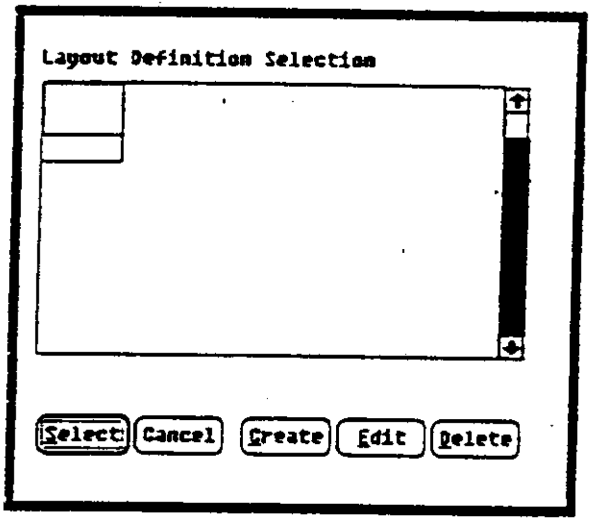
Layout Definition Selection dialog box

How to get there

Click the Text Block Tool, and click a measure (Scroll View) or double-click the page (Page View). (If there's already a text block in the score, double-click its handle). Click "Text Block/Layout Definition Group ID", set the Layout Definition to zero, then click "Layout Definition".

What it does

When you create a text block, you create two elements: the text and the invisible shape that contains it (the Main Shape). The spatial relationship between the text and the Main Shape (the justification, line spacing, and so on), together with the choice of Main Shape itself, constitute a *layout definition*.



In this selection box you can specify a predefined layout definition, which appears as a simple enclosed shape in the palette. Each layout definition also contains the text specifications and "cutout" information you've established. If you're placing several text blocks in your score, only the text itself needs to vary from one text block to another. You can use the same layout definition for all of them, which saves you the effort of re-creating it each time, and also ensures a consistent appearance for your text blocks.

- Select. The Layout Definition Selection box displays any layout definitions you've already created. To choose one for the text block you're creating, click it and then click Select. You return to the Text Block/Layout Definition Group dialog box, where Finale automatically enters the layout definition's ID number in the "Layout Definition" box. (You can also double-click the layout definition itself instead of clicking the Select button.)
- Cancel. Click Cancel to return to the Text Block/Layout Definition Group dialog box without selecting a layout definition.
- Create. Click Create to enter the Layout Definition dialog box, where you can create a layout definition of your own. See "Layout Definition dialog box."
- Edit. If you want to modify an existing layout definition, click it and then click Edit. You enter the Layout Definition dialog box where you can make changes to it.
- Delete. Click a layout definition and then click Delete to remove it from the selection box. You can't remove any layout definition that's being used for a text block in the piece.

"Layout on Page (#)" dialog box

See "Page Layout window."

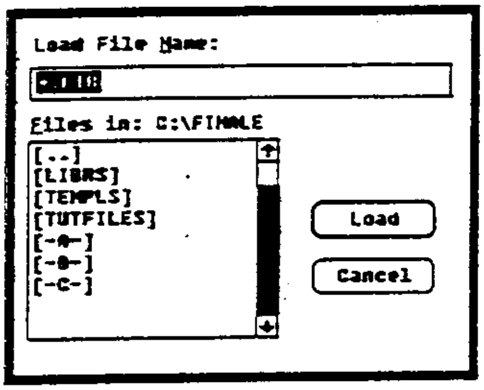
107 Load File Name dialog box

How to get there

Choose Load Library from the File menu.

What it does

This dialog box allows you to open a library.



Load File Name: *.LIB

Files in: C:\FINALE

- Load File Name [text box]. To select a library, type its pathname (including the extension .LIB) or follow the steps below.
- Files in [scroll list]. The text above the scroll list indicates the current directory. The scrollable list allows you to change drives and directories. Double-click a drive symbol, [-A-] or [-C-], to change drives. Double-click the parent directory symbol [..] to move "outward" through the directories on your disk. Double-click a directory name, such as [FINALE], to open a directory.

  Click a library to select it.
- Load. Click Load to open a selected library. Finale loads the library and returns to the score.

  You can double-click a library to combine the steps of selecting a library and clicking Load.
- Cancel. Click Cancel to return to the score without loading the library.

108 Lyric Rebeaming dialog box

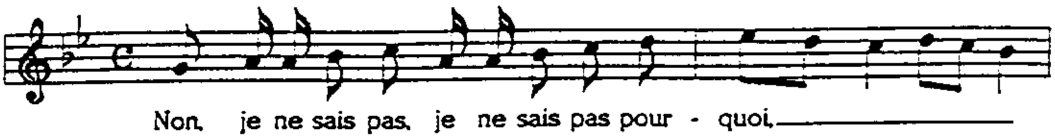
How to get there

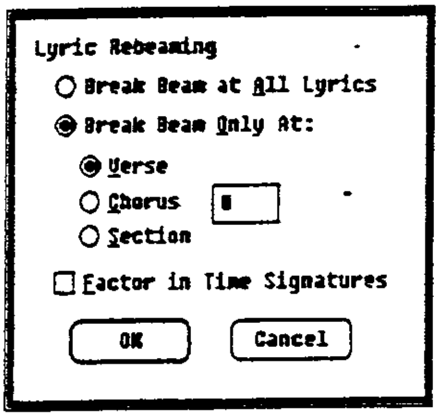
Click the Mass Mover Tool ▣, and select a region of measures. Choose Beam to Lyrics from the MassEdit menu.

While the Mass Edit method is far more direct, you can also arrive at this dialog box by double-clicking the highlighted measures and then clicking OK, Special, and Beam to Lyrics.

What it does

A convention used in opera or art song notation is *beaming to lyrics*. In this scheme, eighth, sixteenth, and shorter notes are never beamed together in the vocal line except when a syllable is sustained through more than one note (as a melisma). This dialog box lets you specify the lyrics you want rebeamed in this way.





○ Break Beam at All Lyrics
● Break Beam Only At:
● Verse
○ Chorus [0]
○ Section
☐ Factor in Time Signatures

- Break Beam at All Lyrics. If you select this radio button, no note that begins a new syllable will be beamed to any other note.
- Break Beam Only At: Verse ◆ Chorus ◆ Section. When you select Break Beam Only At, Verse, Chorus and Section become available. Select a lyric type and, if you want to specify one *particular* lyric, enter a number in the text box. Finale will break the beaming of the notes to which the specified lyric is assigned. Leave the zero in the text box if you want *all* sets of lyrics of a Verse, Chorus, or Section affected.
- Factor In Time Signature. Select this check box if you want the beams in melismatic passages (where a single syllable is sustained through more than one note) broken at the beginning of each beat, as they would be if they were beamed normally, according to the time signature. If you don't select this option, Finale will beam together *all* notes in a melismatic passage, even if it results in (for example) all eight eighth notes in a 4/4 measure being beamed together.
- OK. Click OK to confirm the settings you've made in this dialog box and return to the score (or the previous dialog box).
- Cancel. Click Cancel if you decide not to do any rebeaming. You return to the score (or the previous dialog box).

103

Lyric Shift Selection dialog box

HOW TO GET THERE

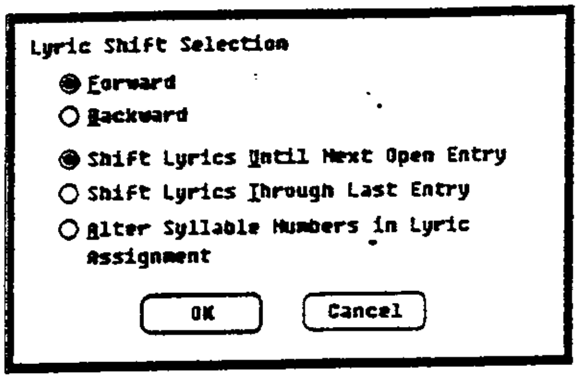
Click the Lyrics Tool . Choose Lyric Shift from the Lyrics menu.

WHAT IT DOES

When you're working with lyrics, you may occasionally need to push all the syllables in the music to the right or left by one note. For example, suppose you enter the lyrics in the Mass Create window but forget to anticipate a melismatic passage (where one syllable is sustained over several melody notes). When you use Click Assignment to place the lyrics into the score, Finale will assign a syllable to each note of the melisma, and no subsequent syllables will align with their correct notes for the rest of the melody. Use Lyric Shift to shift all the syllables simultaneously so that they're aligned with the correct melody notes.

LYRIC SHIFT SELECTION DIALOG BOX

In this dialog box, you have several options for shifting the lyric syllables. You can specify that you want them shifted forward, backward, all the way to the beginning (or ending) of the score, or only as far as the next melody note without a syllable.



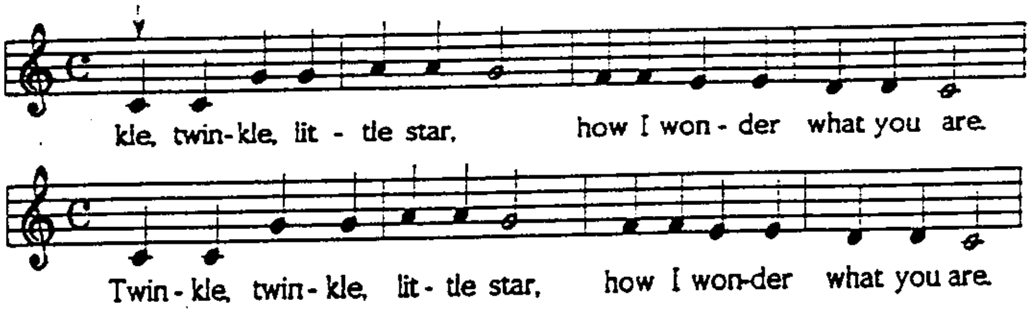
Lyric Shift Selection

● Forward
○ Backward

● Shift Lyrics Until Next Open Entry
○ Shift Lyrics Through Last Entry
○ Alter Syllable Numbers in Lyric Assignment

- **Forward.** Click this radio button if you want to shift all syllables *to the right* relative to their current positions. When you return to the score, click within the staff lines at the position of the *first* syllable you want moved. Finale will move that syllable (and all subsequent syllables, depending on your specifications [see below]) to the right by one melody note, automatically skipping over rests and tied notes. Click again (in the staff lines above the first syllable) for each section of syllables you want shifted to the right.
- **Backward.** Click this radio button if you want to shift all syllables *to the left* relative to their current positions. When you return to the score, click within the staff lines at the position of the note *just to the left* of the first syllable you want moved. Finale will move that syllable (and all subsequent syllables, depending on your specifications [see below]) to the left by one melody note, automatically skipping over rests and tied notes. Click again (in the staff lines at the position of the note just *before* the first syllable) for each section of syllables you want shifted to the left.
- **Shift Lyrics Until Next Open Entry ◆ Shift Lyrics Through Last Entry.** Finale needs to know what range of syllables you want it to shift. If you click Shift Lyrics Through Last Entry, Finale will slide *every* syllable (from the one you click) all the way to the end of the lyric section. (See "Set Type and Number dialog box" for a full description of Finale's three lyric types.)

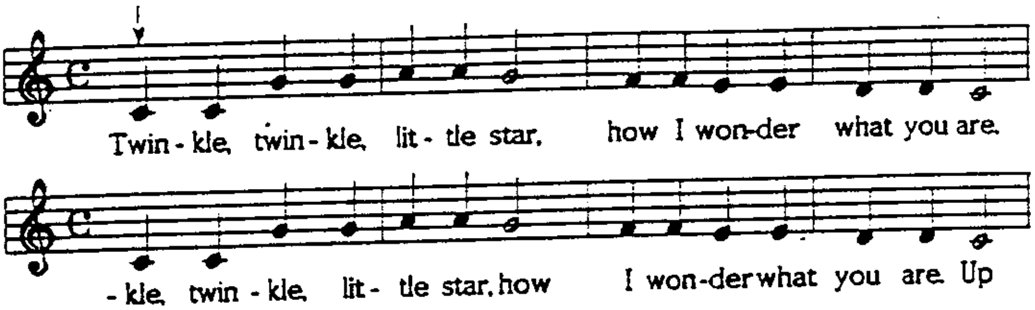
  If you click Shift Lyrics Until Next Open Entry, Finale will only shift syllables from the one you click through the next note that has *no* syllable attached to it, as shown in the figure below.



kle, twin-kle, lit - tle star, how I won - der what you are.
Twin - kle, twin - kle, lit - tle star, how I won-der what you are.

If you select "Shift Syllables Through Next Open Entry" and "Forward," you can click the note indicated by the arrow (top) to push its syllable—and all subsequent syllables through the first note without a syllable (the last note in measure 2)—one syllable to the right.

- **Alter Syllable Numbers in Lyric Assignment.** This option is only useful if you've created a set of lyrics with more syllables than there are notes to attach them to. Click this option on those rare occasions when you want to replace the syllable on each note with the syllable to its right or left—but without changing *which notes have lyrics* (see the figure below).


Twin - kle, twin - kle, lit - tle star, how I won-der what you are.
- kle, twin - kle, lit - tle star, how I won-der what you are. Up

If you select "Alter Syllable Numbers..." and "Forward," you can click the note indicated by the arrow (top) to shift the syllable assignments one syllable to the left (bottom).

When you use the Forward Lyric Shift option, Finale *adds a syllable* to the last note in the section and *removes* a syllable from the note you click. When you use Alter Syllable Numbers, Finale leaves a syllable on both the first and last notes in the section—but shifts these lyrics one syllable to the right or left within the complete set you originally typed.

- **OK.** Click OK to return to the score. If you selected Forward, click in the staff above the first syllable you want to shift to the right. If you selected Backward, click in the staff at the position of the note just *before* the first syllable you want shifted to the left.
- **Cancel.** Click Cancel to return to the score. Finale won't shift any lyrics if you click the staff.

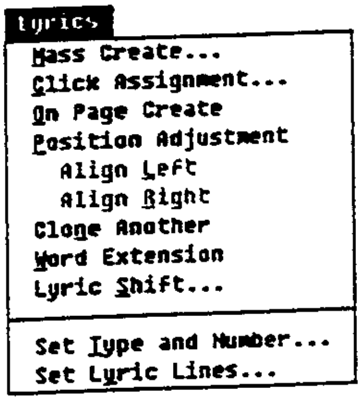
110 Lyrics menu

HOW TO GET THERE

Click the Lyrics Tool.

WHAT IT DOES

The Lyrics menu contains all the commands you'll need to create and edit lyrics (in Finale's text processor, called Mass Create), distribute the text in the score, adjust the positions of individual syllables, draw *word extensions* for syllables that are sustained over several notes, and so on.



You can have as many sets of lyrics as you want—up to 512 of each of Finale's three lyric *types:* Verse, Chorus, and Section. There's no technical distinction between these three types—the lyrics you enter as a Verse can be used in the chorus of your song, and vice versa. They're only there to help organize your lyrics, and to make it easy to change the font or style for a large chunk of lyrics at once (you can specify a different font for Verses, Choruses, and Sections by choosing Font Selection from the Special menu).

- Mass Create. Choose this command to enter Finale's text processor. Create lyrics from scratch by typing them in, being sure to insert a hyphen between syllables. (Finale recognizes a space, hyphen, or carriage return as the end of a syllable.)

  To create a space that you *don't* want to separate syllables, press ALT0160. To create a hyphen that you *don't* want to separate syllables, press ALT0173. These characters do not signal Finale to advance to the next note when it's distributing lyrics.

  The ALT0160 space can be useful if you encounter a *melisma* (a syllable sustained over several notes). After typing the syllable, type ALT0160 for every subsequent note that you *don't* want to receive a new syllable. Because Finale thinks that the invisible ALT0160 character is itself a syllable, be sure you type a *regular* space or hyphen between each ALT0160 character and the next, so that each will be treated as an independent syllable.

  You can move from one set of lyrics to another by clicking the Prev and Next buttons in the Mass Create window, but only if they're the same lyric *type*. If you're currently editing a Verse and you want to edit a Chorus, exit the Mass Create window, choose Set Type and Number from the Lyrics menu, click Chorus, and reenter the Mass Create window.

  For a full description of the Mass Create window, see "Mass Create window."

- Click Assignment. After you've typed lyrics into the Mass Create window, choose Click Assignment from the Lyrics menu. The scrolling Click Assignment window appears. Click the staff to which you want to add lyrics (move the Click Assignment window out of the way, if necessary, by dragging its title bar). A syllable from the left end of this window attaches itself to each note you click (or, if the note is in Voice 2, each one you Shift-click).

  If you CTRL-click a note, Finale will zip through your entire set of lyrics, intelligently distributing them to the notes in the score (skipping rests and tied notes) for as many notes as there are syllables. See "Click Assignment window" for a more complete discussion.

  If you notice that you've miscalculated by a syllable or two, and that all of your syllables are misaligned with their intended notes, don't worry. Choose Lyric Shift from the Lyrics menu. This special feature lets you shift all syllables to the right or left, one note at a time, from a specified point. See "Lyric Shift Selection dialog box" for a complete discussion.

  The lyrics in the score and the Mass Create window are dynamically linked. Change the lyric in one place, and it's automatically updated in the other. So if you discover a spelling error while looking over the score, just open the Mass Create window for the lyric and correct the word. Finale automatically makes the correction in the score.

- On Page Create. Instead of typing lyrics into Mass Create separately (see above), you can enter them directly into the music so that you know at all times where you are relative to the melody.

  To do so, first specify the lyric type and number for the lyrics you intend to create (by choosing Set Type and Number from the Lyrics menu). Next, click the staff to which you want to add lyrics. Choose On Page Create from the Lyrics menu.

  A set of four positioning triangles appears at the left edge of the screen. These control the *baseline* of the lyrics (against which the bottom edges of the words line up). For a full discussion, see "Lyrics—To set the baseline (vertical position) for lyrics graphically" in the *Finale Encyclopedia.*

  Click *on the staff* at the *position* of the first melody note, not necessarily on the *notehead* itself. A small blinking cursor—the insertion point—appears beneath the staff you clicked. Type the lyrics. Each time you type a *space* or a *hyphen,* Finale automatically moves the insertion point to the next note in preparation for the next syllable. As you type, Finale automatically scrolls the music so you always know where you are.

If you make a mistake, just backspace over it by pressing the Backspace key. (If you backspace to the previous syllable, Finale highlights the whole syllable for you so that you can replace it all at once with anything you type.) To change a word you've already typed, click in the staff lines above it so that it's highlighted, then type its replacement.

If you encounter a *melismatic* passage, where one syllable is sustained through several melody notes, skip past each sustained note by pressing the Space bar.

As you type, Finale stores each syllable in its built-in text processor, Mass Create (see above). It's important to understand that the Mass Create window and the lyrics in the score are *dynamically linked*. If you change a syllable in Mass Create, the syllable changes in the score—and vice versa.

- Position Adjustment. This command enables you to move an individual syllable anywhere you want it. Click the staff above a syllable. A handle appears. Click a handle to select its syllable. Shift-click to select additional syllables attached to the same note. Drag a handle to move its syllable (or all selected syllables) to a new position. Press Backspace to restore a selected syllable to its original position. To remove a selected syllable (or all selected syllables) from the score, press Delete.

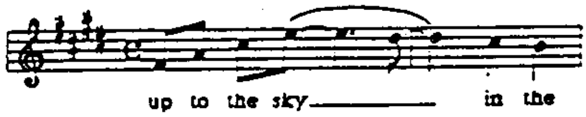
  You can also use Position Adjustment in conjunction with the Align commands (see below).

- Clone Another. Use this command when you want to copy the lyrics from one staff (the "source" staff) to another (the "target" staff). This technique only copies one set of lyrics at a time—either the Verse, Chorus, or Section currently specified by the Set Type and Number command, or the last lyric you edited.

  After choosing this command, select the measures containing the source lyrics by clicking, Shift-clicking, drag-enclosing, or clicking to the left of a staff (to select the entire staff). These are precisely the same selection techniques you use with the Mass Mover Tool.

  Once the source measures are selected, drag the *first* selected measure so that it's superimposed on the first target measure. (If the target measure isn't visible in the same screen, scroll so that you can see it, then CTRL-Shift-click it.) Finale will copy the lyrics from the source measures to the target measures. Bear in mind that only notes that fall on the *same beats* as those in the source measures will receive syllables. (Note, too, that the vertical positions of the baseline-positioning triangles will be the same in the target staff as they were in the source staff.)

- Word Extension. A Word Extension is the underline that follows a syllable that's sustained beyond the note it's attached to:



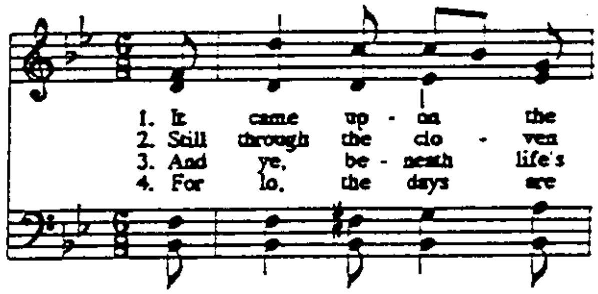
  To create a Word Extension, choose the command from the Lyrics menu, then click in the staff above the target syllable. A square handle appears. Drag it to the right as far as you want to draw the Word Extension underline. To remove the Word Extension, click its handle and press Delete.

- Lyric Shift. When you choose this command, Finale displays the Lyric Shift Selection dialog box, where you can specify the direction in which you want all the syllables shifted. See "Lyric Shift Selection dialog box" for a more detailed description.

  When you return to the score, click the note *before* the first syllable you want shifted to the left, or *on* the first note whose syllable you want shifted to the right. (Technically, you should click *on the staff* at the position of a note rather than on the notehead itself.) Depending on your specifications in the Lyric Shift Selection dialog box, Finale will shift all subsequent syllables to the right or left by one note.

- Set Type and Number. Choose this command to display the Set Current Lyric Type and Number dialog box, where you can specify which type of lyric (Verse, Chorus, or Section) you want to edit, clone, On Page Create, or Click Assign. In the text box, you can also specify by number *which* Verse, Chorus, or Section you want to manipulate. This is the only way to switch between lyric *types*—for example, if you just used Click Assignment to place Verse lyrics in the score, but you now want to use Mass Create to edit a Chorus, use this command in between to choose Chorus. (See also "Set Current Lyric Type and Number dialog box.")
- Set Lyric Lines. This command displays the Set Lyric Lines dialog box, where you can specify the exact vertical location for the *baseline* of each lyric type and number (the invisible line against which the bottom of the syllables align). Furthermore, you can specify a different baseline position (marked by the four positioning triangles in Click Assignment mode) for each staff. The numbers in these boxes are in EVPUs (288 per inch), as measured from the middle line of the staff. The values go down (that is, the negative value increases) as the baseline moves lower.

  You'll usually want Verse 1's baseline to be just beneath the melody, and Verse 2 to be just under Verse 1. As a matter of fact, Finale's default values position verses in that manner: one under another. If you change the font for your Verses (by choosing Font Selection from the Special menu), you can neatly adjust the baselines for all lyric lines at once by clicking Set Piece Offsets to Default Font. For a more complete discussion, see "Set Lyric Lines dialog box."
- Align Left ◆ Align Right. These commands are useful when you want all the syllables (in several verses) beneath a particular note neatly aligned at the left or right edge. For example, use this feature to left-justify the first syllable of each verse under the first note of a hymn.



These commands (only available when Position Adjustment is selected) always adjust selected syllables so that they align with the left or right edge of the *uppermost selected* syllable. Begin by using the Position Adjustment command to position the top syllable exactly where you want it. Then, by Shift-clicking, select the handles of all syllables attached to the same note, including the one you just positioned. Choose Align Left or Align Right.

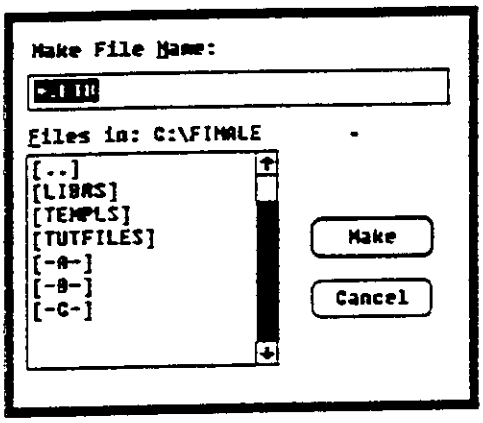
111 Make File Name dialog box

HOW TO GET THERE

Choose Make Library from the File menu, select a library type, and click Make.

WHAT IT DOES

This dialog box allows you to specify a pathname for your library.



Make File Name:

*.LIB

Files in: C:\FINALE

[..]
[LIBRS]
[TEMPLS]
[TUTFILES]
[-A-]
[-B-]
[-C-]

- Make File Name [text box]. Type the pathname for your library, including the extension .LIB.
- Files in [scroll list]. The text above the scroll list indicates the current directory (where your library will be saved). The scrollable list allows you to change drives and directories. Double-click a drive symbol, [-A-] or [-C-], to change drives. Double-click the parent directory symbol [..] to move "outward" through the directories on your disk. Double-click a directory name, such as [FINALE], to open a directory.
- Make. Click Make to confirm the pathname for your library. Finale creates the library and returns to the score.
- Cancel. Click Cancel to return to the score without saving a library.

112 Make Library from Current Piece dialog box

HOW TO GET THERE

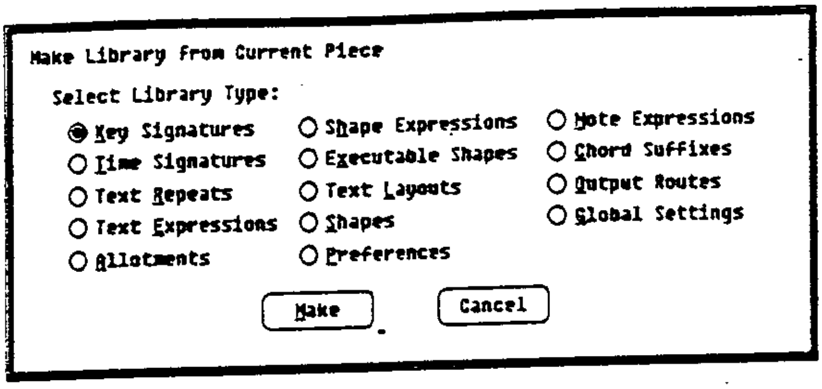
Choose Make Library from the File menu.

WHAT IT DOES

In the course of creating scores, you may sometimes want to create your own markings and symbols. Finale allows you to save any musical elements you create while working in a file (articulations, chord symbols, and so on) into separate files called *libraries*. These sets of musical elements may then be "loaded into" any file.

MAKE LIBRARY FROM CURRENT PIECE DIALOG BOX

This dialog box lets you specify which element of your file you want to save into a library.



Make Library From Current Piece

Select Library Type:

● Key Signatures
○ Time Signatures
○ Text Repeats
○ Text Expressions
○ Allotments
○ Shape Expressions
○ Executable Shapes
○ Text Layouts
○ Shapes
○ Preferences
○ Note Expressions
○ Chord Suffixes
○ Output Routes
○ Global Settings

- Select Library Type. A summary of the options listed in this dialog box appears below. Click the radio button of the element of the currently open file you want to save separately.

Library type	Contents
Key Signatures	Any nonstandard key signatures you create (with the Key Signature Tool)
Time Signatures	Any custom (composite) Time Signatures you create (with the Time Signature Tool)
Text Repeats	Text repeats, such as "To Coda" or "D.C. al Coda," created with the Repeat Tool
Text Expressions	Staff Expressions and Score Expressions consisting of text (and related playback definitions), such as "Allegro," "ritard," and so on
Allotments	A width table for various note values, used for spacing your music (see "Spacing" in the *Finale Encyclopedia)*
Shape Expressions	Staff and Score Expressions consisting of shapes (and related playback definitions) drawn in the Shape Designer
Executable Shapes	Any Executable Shapes you've created with the Shape Designer and Executable Shape Designer (see "Executable Shape Designer dialog box")
Text Layouts	The enclosed shapes you've drawn in the Shape Designer, into which you can "pour" text with the Text Block Tool
Shapes	Anything you've created in the Shape Designer, including multi-measure rests, custom stem shapes, as well as the "raw shapes" that form the basis of Shape Expressions, Executable Shapes, and Text Block Layout Definitions
Preferences	The Finale settings having to do with the program configuration you prefer, including Speedy Note Entry Options, HyperScribe menu and dialog box settings, Transcription Tool menu and dialog box settings (including data "Capture" choices), Playback menu settings, Page Layout menu settings, Layer Attributes settings, MIDI Thru settings, MIDI dialog box settings, tool keyboard equivalents, Metatools, and tool palette configurations
Note Expressions	Any markings you create with the Note Expression Tool
Chord Suffixes	Chord suffixes you create or edit with the Chord Tool
Output Routes	Sets of Staff/MIDI channel/Output Route configurations for your particular MIDI setup
Global Settings	Piece-specific variables you specify in the Special menu including Format Variables, PostScript Variables, Parameters, Font Selection choices, Clef Designer settings, Float and Stem Connections settings, most Options, and Music Characters settings

- Make. Once you've chosen the element of your piece for which you want to create a library, click this button. Finale asks you to name the new library. The next time you're working on a piece that requires the contents of that library, you can simply load it using the Load Library command.

Although your use of DEFAULT.MUS ensures that most of your program settings are the same every time you start Finale, you can also save these settings into a Preferences Library (see above). By loading this library into other files, you assure yourself of having the customized setup you prefer (including the menu and dialog box settings listed above).

Remember, if you're saving expression-mark Metatools into such a library (for use in another piece), the Metatools are linked to the markings in the file used to *create* the library. If you load a Preferences Library into another piece—whose Note, Staff, or Score Expressions aren't in the same positions (in the Expression Selection box) as they were in the original file, you may get unexpected results when you use the Metatool.

- Cancel. Click Cancel if you decide not to create a new library. You return to the score.

13 Mass Create window

HOW TO GET THERE

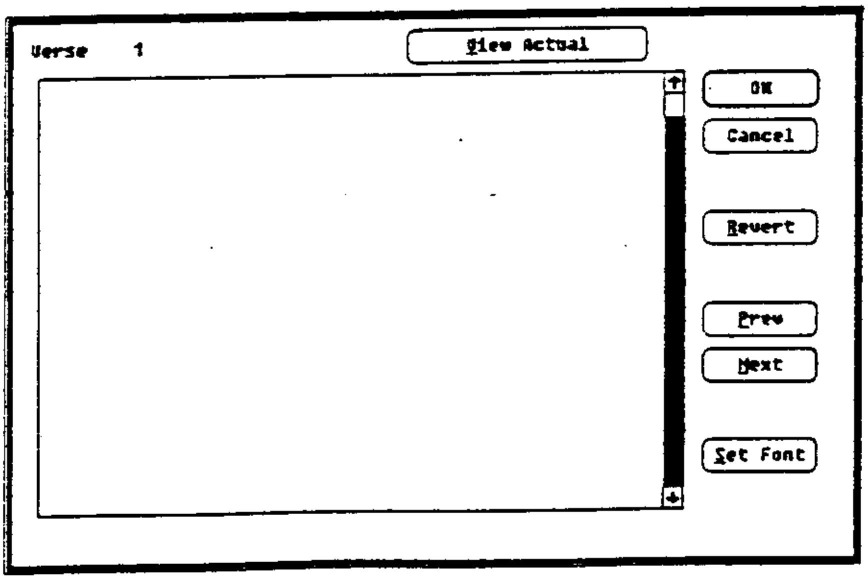
Click the Lyrics Tool, and choose Mass Create from the Lyrics menu.

WHAT IT DOES

Mass Create is Finale's built-in text processor, and it's one of the two ways you can enter lyrics (the other way is to use On Page Create [see "Lyrics menu"]). Within this window, you can also create variations in the main font that you've specified with the Font Selection command in the Special menu—for example, you can italicize a phrase within the lyrics.

Once you've put your Mass Create lyrics into the score by using the Click Assignment command, the lyrics in the score are dynamically linked to the lyrics in the text processor. Change a word in the Mass Create window and it's also changed in the score. Delete it, and all the syllables in the score slide to the left to close up the gap. Bear in mind that the same process applies when you use On Page Create to edit your lyrics in the score. Any word deleted from the score is also deleted from the Mass Create window—but not when you *erase* lyrics from the score using the Mass Mover or the Position Adjustment feature. In those cases, you're just removing lyrics from the score, but they remain in the Mass Create window.

By clicking the Prev and Next buttons, you can move among sets of lyrics of the same *type*—Verse, Chorus, or Section.



- Verse (#) ◆ [Chorus (#) ◆ Section (#)]. The indicator at the top of the screen identifies the lyric type (Verse, Chorus, or Section) and number you're editing.

  The three types of lyrics (Verse, Chorus, and Section) are identical as far as Finale is concerned. They're only there to help you keep your lyrics organized, and to make it easy to change the font or style for a large chunk of lyrics at once (you can specify a different font for Verses, Choruses, and Sections by choosing Font Selection from the Special menu). Once you're in the Mass Create window, you can move around within the lyrics of one type (you can have as many as 512 of each), but you can't move from a Verse to a Section, for example, without first returning to the score and choosing Set Type and Number from the Lyrics menu.

- View Actual. When you edit text in the Mass Create window, all text appears in the System 12-point font. To see it in the actual font (or fonts) that will appear in the score, click View Actual. (To return to the *active* Mass Create window, and the System font, click View Actual again.)
- OK. Click OK if you want Finale to store the lyrics or modifications you've created, and assign a number to any new sets you entered. You return to the score.
- Cancel. Click Cancel if you want Finale to ignore any text you've entered or changes you've made while in the Mass Create window. You return to the score.
- Revert. Click Revert if you want to undo all the typing you've done since you entered the Mass Create window. Any lyrics will return to how they were when you entered the window.
- Prev ◆ Next. Click Prev or Next to move forward or backward through several sets of lyrics of the same type (from Verse 2 to Verse 3, for example).
- Set Font. In general, you should set the font for your lyrics by choosing Font Selection from the Special menu, and clicking Verse, Chorus, or Section.

  If there are stylistic variations *within* the lyrics, you can use Set Font. Select the text whose font, size, or style you want to change by dragging through it with the mouse (so that the desired text is highlighted) and click the Set Font button. Finale displays the Text Font, Size and Style Selection box, from which you can choose a font variation and click OK. When you return to the Mass Create window, Finale adds some coded font instructions for its own use at the location of each font change—something like "^font (Helv)^ size (12)." These codes won't appear in your score. (To see what the lyrics actually *will* look like, click View Actual.)

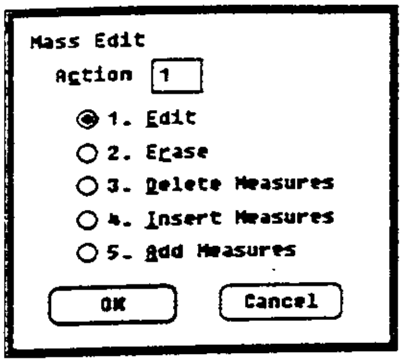
114 Mass Edit dialog box

HOW TO GET THERE

Click the Mass Mover Tool, and select a region of measures. Double-click the highlighted area.

WHAT IT DOES

In general, you'll probably find that using the MassMover and MassEdit menus provides a far more direct method of accomplishing editing tasks than this dialog box. If you prefer working with nested dialog boxes, this box is a central point from which you can access other boxes. It's here that you specify the general effect you want to have on the selected measures: to edit or erase them, or to add measures to (or delete measures from) the score.



Mass Edit

Action 1

● 1. Edit

○ 2. Erase

○ 3. Delete Measures

○ 4. Insert Measures

○ 5. Add Measures

- Action ____. This number refers to the numbered commands in the dialog box. Instead of clicking one of the five commands, you can simply type its number (1 through 5) into the text box. If you do click one of the commands, Finale fills in the text box automatically.
- 1. Edit. Select this option and click OK to display the Items to Edit dialog box. From the Items to Edit box, you can enter the Measure, Entry, or Special Items dialog boxes, where you can specify which elements of the selected region you want to edit. See "Items to Edit dialog box," "Measure Items dialog box," "Entry Modifications dialog box," and "Special Items dialog box."
- 2. Erase. Select this option and click OK to display the Items to Erase dialog box. From there you can enter the Measure Items or Entry Items dialog boxes, where you can specify which elements of the selected region you want to erase. See "Items to Erase dialog box," "Measure Items dialog box," and "Entry Items dialog box."
- 3. Delete Measures. Select this option and click OK if you want to either clear the selected measures (erase all music from them, leaving blank measures) or remove the measures completely from the score. A dialog box appears, asking you which course you want to take.
- 4. Insert Measures. Select this option and click OK if you want to insert new blank measures, in all staves, just *before* the first selected measure. Another dialog box appears, asking how many blank measures you want to insert.
- 5. Add Measures. Select this option and click OK if you want to add new blank measures, in all staves, at the end of the score. Another dialog box appears, asking how many blank measures you want to add.
- OK. Click OK to proceed to the next dialog box, based on your radio button selection, as described in the items above.
- Cancel. Click Cancel if you decide not to make any changes to the selected measures. You return to the score.

145

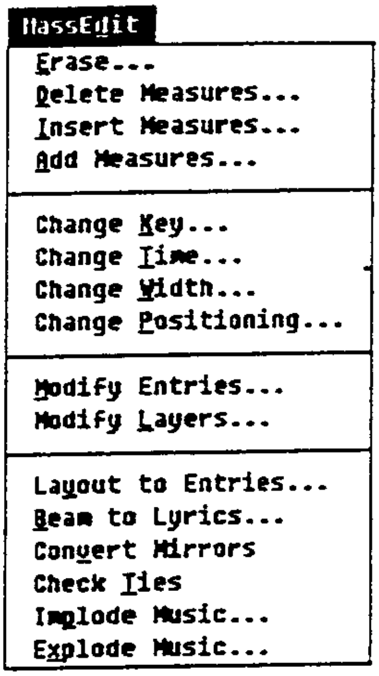
MassEdit menu

HOW TO GET THERE

Click the Mass Mover Tool, and select a region of measures. The MassEdit menu appears.

WHAT IT DOES

The commands in the MassEdit menu let you edit your music in a number of ways. The Erase command lets you strip any element of your music—lyrics or chord symbols, for example—from a selected region, or from all the music at once. One set of commands manipulates measures: adding, deleting, and inserting them. Other commands let you change the widths of the selected measures, transpose or rebeam selected music, or copy music from one layer to another. Almost all of these commands display dialog boxes in which you specify your preferences.



- Erase. Choose Erase to display the Items to Erase dialog box, which lets you specify either Measure or Entry (note-related) items to erase. Either selection displays another dialog box (see "Measure Items dialog box" or "Entry Items dialog box"), listing every possible erasable item. Choose the items you want to erase.
- Delete Measures. When you choose this command, Finale asks whether you want to erase the music from the selected measures—leaving behind empty measures—or remove the selected measures from the piece completely. Alternate method: instead of choosing Delete Measures from the menu, press Delete. (See "'Do you want to: Clear the selected measures...' dialog box.")
- Insert Measures. When you choose this command, Finale asks how many measures you want to insert (in all staves) *before* the first selected measure. Enter the number of measures you want inserted, then click OK. (See "'How Many Measures?' dialog box.")
- Add Measures. When you choose this command, Finale asks you how many new blank measures you want to add (in all staves) to the end of the piece. Enter the number of measures you want added, and click OK. (This command performs the same function as CTRL-clicking the Measure Add Tool.)
- Change Key. Choose this command if you want to change the key for the selected region only. Finale displays the Key Signature dialog box, in which you can specify a new key for the selected measures. When you click OK, Finale then displays the "Do you want the notes:" dialog box, where you can specify whether or not you want the *notes* in the selected region transposed according to the new key. See "'Do you want the notes:' dialog box."
- Change Time. Choose this command if you want to change the meter for the selected region only. Finale displays the Time Signature dialog box, in which you can specify a new time signature for the selected measures.
- Change Width. Choose this command if you want to modify the barline-to-barline width of all selected measures. Finale displays the Change Measure Width dialog box. By

entering an EVPU value (288 per inch) in the Set all text box, you can set all the measures to a uniform width. Or, by entering a positive or negative EVPU value in the Add text box, you can add or subtract a uniform amount from all selected measures' widths. (See "Change Measure Width dialog box.")

- Change Positioning. When you choose this command, Finale displays the Set Positioning Mode dialog box, letting you set all selected measures to one of three note-positioning schemes. You can also select Track Total Duration, which tells Finale to space all notes in the measure evenly, even if there are many more (or many fewer) notes than "allowed" by the time signature. For a more complete discussion, see "Set Positioning Mode dialog box."
- Modify Entries. This command displays the Entry Modifications dialog box, which lets you modify the selected music in a number of ways. For example, you can transpose it up or down by a specified interval, change the beaming patterns of its beamed notes, restore modified stems to normal, and freeze all stems in the selected region up or down. See "Entry Modifications dialog box."
- Modify Layers. When you choose this command, Finale displays the Modify Layers dialog box, which provides a way to move music from Layer 1 to Layer 2, and vice versa. You can even *swap* the music between layers. For a detailed discussion, see "Modify Layers dialog box."
- Layout to Entries. Because the matter of note spacing is one of personal taste, Finale doesn't automatically space the notes within a measure for you. Instead, you need to select the desired measures and use one of the Mass Mover respacing Metatools (as described in "Spacing" in the *Finale Encyclopedia*)—or use this command, which is a less direct method but offers some extra options.

  The Entry Layout dialog box appears, where you can specify either a *Beat-specific layout*, in which Finale calculates the position of each beat in the measure according to the total duration of its notes, or an *Entry-specific layout*, in which Finale calculates the position of each *note* based on its duration. The dialog box also contains the Allotments button, where you can edit the Allotment Library that was most recently loaded into the file. For a more complete discussion of this dialog box, see "Entry Layout dialog box."
- Beam To Lyrics. *Beaming to lyrics* is a convention used in opera or art song notation. In this scheme, eighth, sixteenth, and shorter notes are never beamed together in the vocal line except for a melisma, in which a syllable is sustained through more than one note. This command displays the Lyric Rebeaming dialog box, in which you can specify the lyrics you want rebeamed. See "Lyric Rebeaming dialog box."
- Convert Mirrors. When you use the Mirror Tool or the Mass Mover Tool to create "intelligent copies" of music, the copies are dynamically linked to the source music. When you change a note in or add an expression mark to the source measure, any mirrors created from it also change.

  You can't edit a mirrored measure directly. For this reason, Finale provides the option of converting such measures into "real" measures—in effect, severing the link to the original source measures. Choose this command to convert selected *mirrored* measures into *normal*, non-mirrored measures. The Selecting Convert Mirrors will result... dialog box appears, asking you if you're sure you want to convert them.
- Check Ties. When you first put ties into the score using the Simple Note or Speedy Note Entry tools, they sometimes don't play back correctly. For example, the ending tied note may be attacked again instead of being added to the duration of the note it's tied to. Furthermore, when a tie straddles a system line break, the tie sometimes isn't continued onto the next system.

  To correct this problem, select the region of measures with the Mass Mover Tool and choose this command. Finale corrects all ties within the selected region.

- Implode Music. When you implode music, Finale condenses the music on the selected staves onto a single staff, a feature useful for creating piano reductions. This command displays a dialog box in which you can specify how you want Finale to implode the music. See "'Do you want the imploded music...' dialog box."
- Explode Music. Finale's Explode Music command puts a chordal passage into individual single-line melodies on separate staves. You could use this feature, to transform a piano reduction into four monophonic-melody staves for a choir. (You're not limited to exploding a single staff. Several staves can be exploded at one time.)

  After selecting the region you want to explode, choose this command. The Explode Music dialog box appears, where you can tell Finale how many resultant staves you want, what clefs they should use, and how Finale should handle cases where there are more notes in a chord than there are staves to put them on. See "Explode Music dialog box."

116 Mass Measure Grouping dialog box

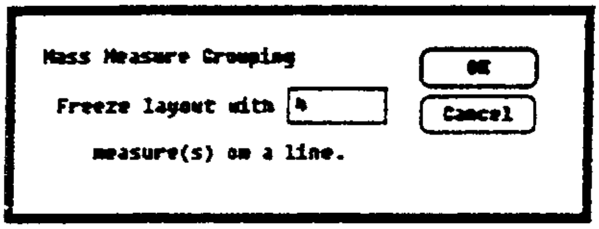
HOW TO GET THERE

Click the Page Layout Tool. Choose Group Measures from the Page Layout menu.

WHAT IT DOES

The Group Measures command, which displays this dialog box, lets you specify how many measures you want on a line.

Finale performs this function through the use of *measure groups*. A measure group is a set of measures whose positions are fixed, so that even if the arrangement of adjacent measures changes, those in a measure group will remain together in the same system. Measure groups are unaffected by subsequent measure-rearranging commands like Recalc Music or even Start a New System of Staves (see "Measure layout—To create a system break" in the *Finale Encyclopedia*). The only way to remove measure groups from a piece is to choose Recalc Music from the Edit menu while pressing Shift.



Mass Measure Grouping

Freeze layout with 4 measure(s) on a line.

- Freeze layout with__measure(s) on a line. This number specifies how many measures you want in each system (line of music).
- OK. Click OK to confirm the measure layout command and return to the score. Finale automatically recalculates the music.
- Cancel. Click Cancel if you decide not to group measures. You return to the score.

117 MassMover menu

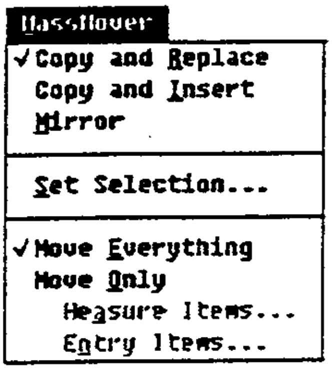
HOW TO GET THERE

Click the Mass Mover Tool.

WHAT IT DOES

The MassMover menu contains commands for moving or copying music from one place to another. You can specify one of three ways to copy, and you can specify which elements of the selected music you want copied—lyrics, chord symbols, articulations, notes, and so on.

In this menu, a check mark lets you know which action and which elements are currently selected. The MassMover menu remembers your settings, even when you choose another tool and later return to the Mass Mover Tool.



- Copy and Replace. In this mode, Finale copies music (or selected musical elements) from the selected ("source") measures and pastes it into the "target" measures.

  First, select a region of measures. Then drag the first selected measure so that it's superimposed on the first target measure. (If the target measure is offscreen, CTRL-Shift-click it.) The "How Many Times" dialog box appears (unless you're copying to a target measure directly above or below the source measure). Type the number of times you want the music copied, and click OK. Finale copies the specified musical elements of the source music to the target measures, *replacing the same element of the music that's already in the target measure.*

  Suppose that there are staccato marks over every note in measure 1, and accent marks over every note in measure 2. If, using the Move Only command in the Mass Mover menu, you specify that Finale should copy only articulations, drag measure 1 on top of measure 2 to *copy* the staccato marks from measure 1 (*replacing* the accent marks).

- Copy and Insert. In this copying mode, Finale *inserts* a copy of the selected music just *before* the target measure. (This command does nothing if you've specified *only* non-note elements to move—articulations, note sizes, or lyrics, for example—by choosing Move Only from the MassMover menu.)

  First, select a region of measures, then drag the first selected measure so that it's superimposed on the first target measure. (If the target measure is offscreen, CTRL-Shift-click it.) Finale inserts a copy of the source measures just before the first target measure. Finale will automatically create enough new measures (in all staves) to accommodate the copied material.

- Mirror. In this copying mode, the copy you create is an *intelligent copy* (a mirror) of the source measure or measures. If you edit the notes or expression markings in the source measures, the change is immediately reflected in the mirrored measures.

  The process is exactly the same as any Mass Mover copying action. Select a source region of measures. Drag the first selected measure so that it's superimposed on the first target measure. (If the target measure is offscreen, CTRL-Shift-click it.) Finale displays the Mirror Attributes for Frame (#) dialog box, letting you specify a transposition and other aspects of the copy. (See "Mirror Attributes for Frame (#) dialog box.")

  You can only create this kind of copy if the target measures are originally *empty*. Note also that you can't choose Move Only from the Mass Mover menu if you're creating a mirror. *Everything* in the source measures will be copied to the target measures. (You can tell Finale not to *display* certain elements of the music by specifying them in the Don't Draw section of the Mirror Attributes dialog box that appears.)

  The result is a copy that's dynamically linked to the source measures. If you change any aspect of the source measures, the mirror automatically changes. You can change any settings you made in the Mirror Attributes dialog box as follows: click the Mirror Tool, then Shift-click any mirror (identified by a mirror icon). You can also copy mirrored measures in the usual way. If you've selected Mirror from the Mass Mover menu, the target measures will *themselves* be a mirror (of the mirror). If you've selected Copy and Replace or Copy and Insert, the mirror you're copying will be turned into normal non-mirrored music.

- **Set Selection.** When you want to select a region of measures to edit, erase, or copy, you generally do so by clicking, Shift-clicking, or drag-enclosing. These methods, however, require that the measures you're selecting be visible on the screen. With this command, however, you can select large or small sections of your score *without scrolling*. In fact, if you're viewing measure 200, you can even select measures 1 through 10 *remotely* (without actually clicking any measures) with this command. Finale will select the specified measures, even though you can't see them.

  When you choose this command, the Set Mass Mover Selection dialog box appears, in which you can enter the measure number and staff name (or number) of the first and last measures in the region you want selected. If you've named your staves, you don't have to enter the entire staff name in the Staff: box—only as much of it as you need to distinguish it from other staff names (for example, you could type "clar" instead of "Clarinet").

  When you click OK, Finale selects all the measures you've specified—even if they are not visible on the screen. See "Set Mass Mover Selection dialog box" for further details.
- **Move Everything.** The bottom half of the MassMover menu lets you specify which elements of the selected music you want copied. If there's a check mark beside Move Everything, Finale assumes you intend to copy every element of the selected music—notes, markings, chord symbols, lyrics, changes in note size, stem and beam alterations, measure widths, key signatures, and so on. To specify only certain of these elements, choose Move Only.
- **Move Only.** Select Move Only if you want to copy only certain elements of the selected music. The only effect this command has is to enable the Measure Items and Entry Items commands
- **Measure Items.** When you choose this command, Finale displays the Measure Items dialog box, listing various measure-related elements (Smart Shapes, measure widths, and so on) that you can select for copying. For a complete list, including descriptions of these elements, see "Measure Items dialog box."
- **Entry Items.** When you choose this command, Finale displays the Entry Items dialog box, listing various note-related elements (lyrics, articulations, chord symbols, and so on) that you can select for copying. For a complete list, including descriptions of these elements, see "Entry Items dialog box."

118 Measure Attributes for Measure (#) dialog box

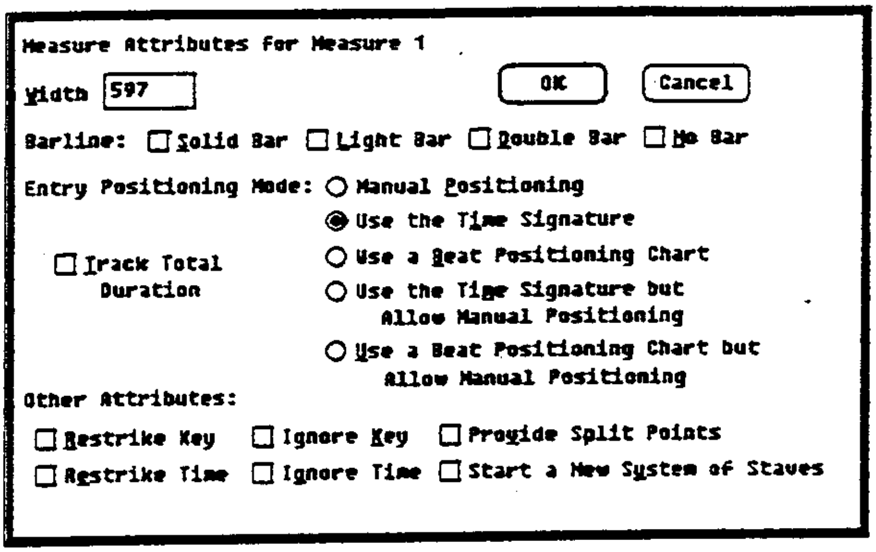
HOW TO GET THERE

Click the Measure Attributes Tool, and double-click the handle at the end of the measure you want to edit. (Double-click the *top* handle if there's more than one.)

WHAT IT DOES

Each measure in Finale can have a number of specific attributes, including its barline-to-barline width, whether or not it should occur at the beginning of a new system, and so on. In this dialog box, you can specify all of these variables for the measure whose right barline handle you clicked. Once you've specified this information, you can use the Mass Mover to copy some of this information (namely, measure widths and positioning mode) to other measures.

You'll rarely need to use the Entry Positioning Modes, which govern how the notes in the selected measure are positioned—particularly if you're in the habit of using the Mass Mover Metatool 3 to neatly respace the notes in your scores. To review the Metatool 3 process, see Tutorial 4 in *Learning Finale*, or "Spacing" in the *Finale Encyclopedia*.



Measure Attributes For Measure 1

Width 597

Barline: ☐ Solid Bar ☐ Light Bar ☐ Double Bar ☐ No Bar

Entry Positioning Mode:
○ Manual Positioning
● Use the Time Signature
○ Use a Beat Positioning Chart
○ Use the Time Signature but Allow Manual Positioning
○ Use a Beat Positioning Chart but Allow Manual Positioning

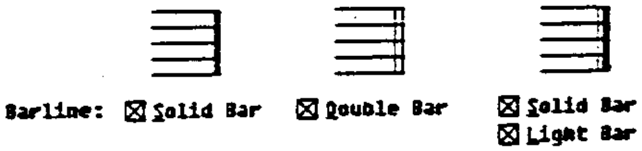
☐ Track Total Duration

Other Attributes:
☐ Restrike Key ☐ Ignore Key ☐ Provide Split Points
☐ Restrike Time ☐ Ignore Time ☐ Start a New System of Staves

- **Width.** This number, in EVPUs (288 per inch), specifies the barline-to-barline width of the measure. If you want to specify an extremely precise width value, you can enter it here. It's much easier to drag the handle on the measure's right barline to the right or left. This makes the measure wider or narrower. When you drag the barline to change the measure width, Finale automatically enters the new EVPU value in the Width text box.

  If you need to edit the width of more than one measure at a time, select the measures with the Mass Mover Tool and then choose Change Width from the Mass Edit menu. See "Measure Width dialog box."

- **Barlines: Solid Bar ◆ Light Line ◆ Double Bar ◆ No Bar.** Click the barline options you want for the barline you clicked—the *right* barline of the measure. You can click just one of these check boxes, or several in combination, as shown.



  Selecting *any* of these special barline options has a very important effect when you *extract parts*: the special barline will break a multimeasure rest (or "block rest") into two block rests, one on each side of it. (Such block rests *automatically* break for key and time changes, clef changes, and so on.)

  The invisible Light Line is the only special barline type that forces a multimeasure rest to break without changing the *appearance* of the standard barline—useful if you want to limit block rests to eight-bar sections. The Light Line's other function, when used in conjunction with a Solid Bar, is to create a final or terminal barline, as shown in the figure above.

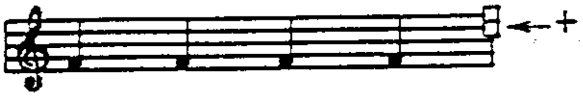
- **Manual Positioning.** Select this Positioning Mode if you want to drag each note in the measure into place, one by one. When you exit this dialog box, Finale superimposes all the notes at the left end of the measure. To drag them into place, click the Speedy Note Entry Tool and click the measure. Drag the notes' handles to move them into place.

- Use the Time Signature. Select this positioning mode if you want Finale to use *linear spacing* to place the notes in the measure. In linear spacing (Finale's default positioning mode), a whole note is allotted exactly as much width as four quarter notes. When music engravers prepare music for publication, they generally use *nonlinear spacing*, wherein longer values are allotted only as much space as they need, which gives the music a more compact, professional appearance. (See Tutorial 4 in *Learning Finale*, or "Spacing" in the *Finale Encyclopedia.)*

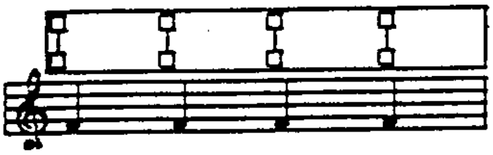
  If you've used the Note Position Tool (in the Special Tools window) or the Speedy Note Entry Tool to move notes horizontally in the measure to the point where they're completely out of order, select Use the Time Signature. Finale will restore the notes in the measure to their correct order.

- Use a Beat Positioning Chart. This positioning mode works much like Use the Time Signature (see above). However, when you return to the score, you'll notice a difference: when the Measure Attributes Tool is selected, every barline of a measure whose positioning has been set in this way displays *two* handles. (Measures in which you've respaced the music using Mass Mover Metatools 3 or 4 also display two handles, because those Metatools automatically turn on Use a Beat Positioning Chart for the selected measures.)

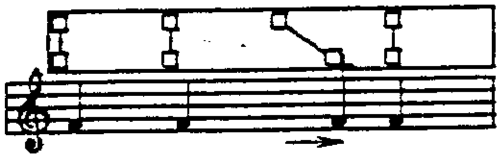
  When you click the bottom of the two barline handles, a *beat chart* appears above the measure, displaying vertically aligned pairs of handles, as in the following figures. The top row of handles indicate the positions of the beats according to *linear spacing* (where a whole note gets exactly as much space as four quarter notes). By dragging a handle on the bottom row, you can reposition a beat in all staves at once. If you double-click between two top-row handles, a new handle will appear, which you can drag to move the halfway-point subdivision of the beat. For a more complete discussion, see "Beat positions" in the *Finale Encyclopedia.*



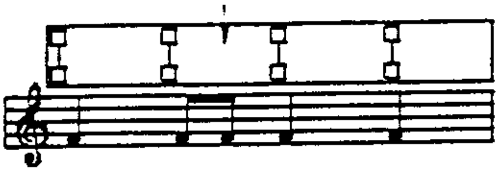
When you click the bottom handle of a barline...



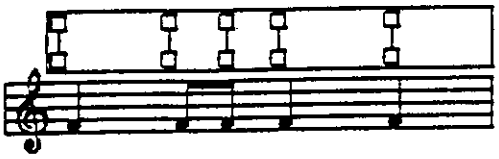
...a beat chart appears. The top row of handles indicates the positions of the beats as they'd fall with linear spacing...



...and the bottom row of handles allows you to move beat positions by dragging them.



If there are subdivisions of the beat whose positions you want to adjust, double-click between any pair of upper handles...



...to add a new handle, governing the subdivision of the beat.

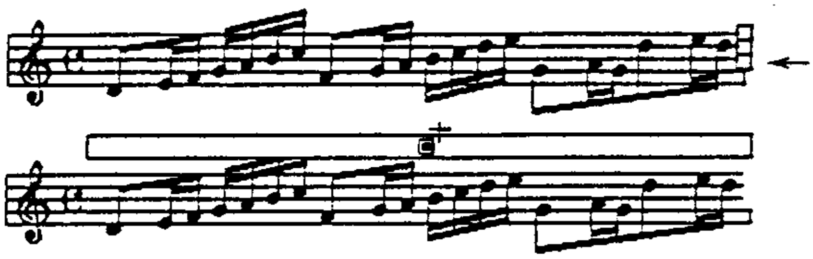
- Use the Time Signature but Allow Manual Positioning ◆ Use a Beat Positioning Chart but Allow Manual Positioning. These two options are identical to Use the Time Signature and Use a Beat Positioning Chart, above. They're useful in the following scenario:

While editing with the Speedy Note Entry Tool, you may occasionally drag notes horizontally. If you change the measure's positioning mode to Use the Time Signature or Use a Beat Positioning Chart (above), the notes will snap back to their original positions. If you then select this positioning mode, the notes will go *back* again to the positions you dragged them to.

- Track Total Duration. Select this option if the measure you're editing contains more or fewer beats than are allowed by the time signature. Finale responds by spacing all notes evenly within the measure, no matter how few or how many. This is a useful option, for example, if you're creating a cadenza whose note values add up to far more than the four beats specified by the measure's 4/4 meter.
- Restrike Key ◆ Restrike Time. These options, when selected, *force* the measure to display (and print) the current key signature (Key) or time signature (Time), even if the measure doesn't fall at the beginning of the piece, the beginning of a system, or at a key or time signature change.
- Ignore Key ◆ Ignore Time. These options, when selected, force the measure to *hide* the current key signature (Key) or time signature (Time) if it would normally display (and print) them. For example, a measure that appears at the beginning of a new system generally displays the current key signature. If this option is selected, no key signature appears.
- Provide Split Points. If a measure is very long, you may want to split it, so that the second half of the measure appears at the beginning of a new system. If so, select this option. When you return to the score, you'll notice a new handle at the bottom of the measure's right barline. Click the handle. A special split point rectangle appears above the measure.

  Wherever you double-click within this special rectangle, a handle appears, which you can drag horizontally (or delete by selecting it and pressing Delete). This handle marks a permissible split point. Add as many split points as you want by double-clicking in the split point rectangle. Finale will split the measure at one of these points if necessary for layout purposes.

  If you've specified permissible split points in this way, you can *force* Finale to split a measure using the Mass Mover in Page View. Click the Mass Mover Tool, then click the measure to be split. If the measure begins a system, press the Up arrow to move the first part of the measure up to the previous system. If the measure is at the end of a line, press the Down arrow to move all but the first part of the measure down to the next system.



When you click the bottom barline handle, the split point rectangle appears (bottom). Double-click to indicate a permissible split point.

- Start a New System of Staves. Select this option if you want the measure you're editing to appear at the beginning of a new system. Forcing such a system break may result in peculiar spacing of the measure or measures *preceding* the edited measure, depending on the measure layout. For more information, see "Measure layout" in the *Finale Encyclopedia*.
- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, your measure attributes settings and return to the score.

118 Measure Items dialog box

HOW TO GET THERE

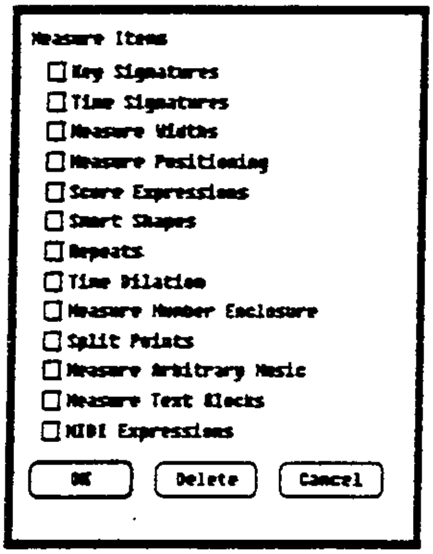
Click the Mass Mover Tool, and select a region of measures. If you want to erase only measure items, choose Erase from the Mass Edit menu, click Only the Selected Items, then click Measures. If you want to *copy* only measure items, choose Move Only from the Mass Mover menu, then choose Measure Items from the same menu.

While the menu methods are much more direct, you can also double-click the highlighted measures, then click as follows: Edit (or Erase), OK, Only the Selected Items, Measures. If you click Edit (instead of Erase), only the first four items in the list are available—Key Signatures, Time Signatures, Measure Widths, and Measure Positioning. The Action Type dialog box appears when you select any of these, where you can tell Finale how you want to edit these items (see "Action Type dialog box").

WHAT IT DOES

When you copy or delete musical material from a selected region, Finale lets you select the specific elements of the selected music you want to copy (or erase). These fall into two broad categories: *Entry Items*, or note-related markings (lyric syllables, chord symbols, articulations, and so on) and *Measure Items*, or measure-related markings and variables. Measure Items are listed in this dialog box, although not all of them are available for all actions.

Select any of the items (as many as you want) to copy, erase, or edit.



Measure Items

☐ Key Signatures
☐ Time Signatures
☐ Measure Widths
☐ Measure Positioning
☐ Score Expressions
☐ Smart Shapes
☐ Repeats
☐ Time Dilation
☐ Measure Number Enclosure
☐ Split Points
☐ Measure Arbitrary Music
☐ Measure Text Blocks
☐ MIDI Expressions

Measure item	What it includes
Key Signatures	(Copy or edit only) Any key changes you've created with the Key Signature Tool. When you click this item, the Action Type dialog box appears, where you can tell Finale how you want to change the key of the copy or edit you're creating.
Time Signatures	(Copy or edit only) Any meter changes you've created with the Time Signature Tool. When you click this item, the Action Type dialog box appears, where you can tell Finale how you want to change the meter of the copy or edit you're creating.
Measure Widths	(Copy or edit only) The barline-to-barline widths of a region of source measures. When you click this item, the Action Type dialog box appears, where you can tell Finale how you want to change the measure widths of the copy or edit you're creating.

Measure item	What it includes
Measure Positioning	(Copy or edit only) The note-spacing schemes you've specified by using the Mass Mover Metatools 3 or 4 (or by using the Layout to Entries command in the Mass Edit menu), or by dragging the handles of individual measures' *beat charts*. When you click this item, the Action Type dialog box appears, where you can tell Finale how you want to change the positioning modes of the copy or edit you're creating.
Score Expressions	Any expression marking you've created with the Score Expression Tool, such as dynamics, rehearsal letters, tempo indications, and so on.
Smart Shapes	Any of the intelligent expression markings located at the bottom of the Simple Note Entry Palette: the Over-slur or Under-slur, crescendo or decrescendo hairpins, 8va or 8vb brackets, and so on.
Repeats	Repeat barlines or text repeats (such as "To Coda," "Second Time Only," and so on) created with the Repeat Tool.
Time Dilation	Special tempo modifications made with the Time Dilation Tool, or Time Dilation (ritard and accelerando) data you've captured from a performance in the Transcription tool by clicking "Capture Time Dilation."
Measure Number Enclosure	(Copy only) Any occurrences (in a region for which you've specified measure numbers with a geometric enclosure on Selected Numbers) where you've added, deleted, or resized the enclosures with the Measure Number Tool.
Split Points	Any *measure* "split points"—places you've specified as permissible dividing points for Finale to break a long measure over a system break when necessary. (You create such split points with the Measure Attributes Tool.)
Measure Arbitrary Music	Floating measures you've attached to measures with the Arbitrary Music Tool (in Scroll View).
Measure Text Blocks	Text blocks you've assigned to measures, in Scroll View only, with the Text Block Tool.
MIDI Expressions	MIDI controller data (pedaling, aftertouch, pitch wheel usage, and so on) you've captured from a performance in the Transcription Tool by clicking "Capture MIDI Xpression."

- OK. Once you've selected the items you want to copy or erase, click OK to exit the dialog box and proceed with the process.
- Delete. Click Delete to return to the score. In the process, Finale deselects any measure items you've selected, and removes the check mark from the Measure Items command in the Mass Mover menu.
- Cancel. Click Cancel if you decide not to copy, edit, or erase anything.

170 Measure Number Map for Region (#) dialog box

HOW TO GET THERE

Click the Measure Number Tool .

WHAT IT DOES

This dialog box's primary purpose is to indicate how you want the measures in your piece numbered. You can specify the font, placement, and frequency of the numbers themselves, as well as the numbering scheme—numbers, letters, or both.

M MEASURE NUMBER MAP FOR REGION (#) DIALOG BOX

The measures in a piece of music are not always numbered sequentially, starting with the number 1. A four-bar introduction may be lettered A, B, C, D. Sometimes it's necessary to insert measures, which might be numbered 21a, 21b, and so on. If you have a very long piece, you might want to break it up into individual Finale files of a more manageable size. When you print each one, you'll have to specify that the measure numbering of each subsequent file begins where the previous one left off.

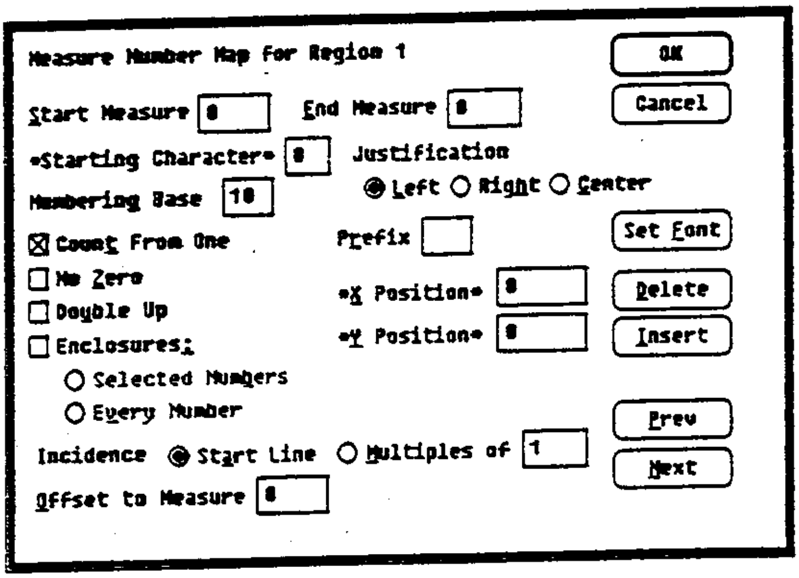
For these reasons, Finale lets you create individual measure *regions*, each of which may have a different numbering scheme. This dialog box lets you create and edit these different regions (up to 16 per file).

Some of the options in this dialog box are extremely technical, and are provided so that you can create virtually any numbering or lettering scheme. Most of them are special features that help Finale to "think" in terms of letters instead of numbers. The full technical explanations of these options are provided below. For a quick summary of the settings you need for normal numbering or lettering, here's a short table.

NUMBERING SCHEME*

Settings	1, 2, 3...	a, b, c...aa, bb, cc...	a, b, c...aa, ab, ac...
Starting Character	0	a	a
Numbering Base	10	26	26
Count From	OneSelected	Not selected	Not selected
No Zero	Not selected	Selected	Selected
Double Up	Not selected	Selected	Not selected

*For a measure *lettering* scheme, specify upper or lower case letters by entering a capital or lower case A in the Starting Character box.



Measure Number Map for Region 1

Start Measure 0 End Measure 0

•Starting Character• 0

Numbering Base 10

Justification ● Left ○ Right ○ Center

☒ Count From One

☐ No Zero

☐ Double Up

☐ Enclosures:

○ Selected Numbers

○ Every Number

Prefix

•X Position• 0

•Y Position• 0

Incidence ● Start Line ○ Multiples of 1

Offset to Measure 0

- Start Measure ◆ End Measure. These numbers specify the first and last measures you want numbered in this measure-numbering region. The Start and End measures are the *actual* measures in the piece. They have nothing to do with what you're going to *call* them. For example, if the piece begins with a pickup measure, you'll probably want what is *actually* measure 2 to be *numbered* as measure 1. If so, type 2 into the Start Measure box.

If you simply want to number every measure sequentially (a single region), type 1 into the Start Measure box and 1000 (or any number larger than the actual measure count) in the End Measure box. If you want to define a region to number only part of the piece, the End Measure is the measure immediately *following* the last measure to be numbered.

- *Starting Character*. The character in this text box specifies the number, letter, or symbol Finale will use to begin numbering the specified measure-numbering region. Finale numbers subsequent measures sequentially with the characters in the standard *character set*, using the font you select (numbers and letters of the alphabet are sequential in all character sets). Instead of entering a letter or number in the text box, you can also click the words *Starting Character* to display a complete character palette for the specified font, listing every letter, number, and symbol in the order it appears in the character set.

  There's only one tricky thing about the Starting Character. If you're starting the measure numbers with 1, leave *zero* in the box, and be sure the Count From One check box is selected.

  Technical note: The reason for the above procedure is that the actual Starting Character *is* zero, if you think about it. When Finale gets to measure 9, then 19, then 29, the next number it puts in the digits place is *zero*, not *one* (to create the numbers 10, 20, and so on). If you're *lettering* your measures, when Finale reaches Z, you'll usually want it to begin again with A in the "ones" place (either aa, ab, ac or aa, bb, cc..., and so on). Therefore, the Starting Character actually is A, and Count From One shouldn't be selected.

- Numbering Base. This number specifies the *numbering base* for the current measure-numbering scheme. Base 10 is the standard numeric system—Finale should use 10 numbers (0 through 9) before adding a second digit to the measure numbers. Use base 26, if you're lettering the measures, because Finale goes through 26 letters before doubling up (AA to ZZ, then AAA to ZZZ, and so on).

- Count From One. This check box should be selected if you're beginning the measure numbers with number 1 (the *second* character, if the Starting Character is 0. See "Starting Character," above, for a more complete discussion.) If you're lettering your measures, or if the first measure is a pickup measure that shouldn't be numbered, don't select this option.

- No Zero. Select this option only if you're using letters. It describes how Finale numbers the measures when it reaches the end of the alphabet (or a set of single-digit numbers).

  Technical note: No Zero refers to the number or letter in the "tens" place once all 10 numbers or 26 letters have been used up, and whether Finale should use the *Starting Character* to begin counting in the tens place for the *next* measure number. Don't select this option if you're using numbers, because after the number 9, Finale would number measures 00, 01, 02, 03, and so on—since the Starting Character is zero.

- Double Up. This option pertains to the lettering of measures beyond the first 26. It directs Finale to start "doubling up" the letters after one complete pass through the alphabet. In other words, after measure Z, the next measures would be labeled AA, BB, CC, and so on. (If you don't select this option, they'll be labeled AA, AB, AC, and so on.) This option also works with numbers, but the result is not a numbering scheme you'd normally want. Instead of the numbers 10, 11, 12, and so on, Finale will number them 00, 11, 22, if Double Up is selected.

- Enclosures: Selected Numbers ◆ Every Number. When you click this check box, Finale displays the Select Enclosure Shape dialog box, where you can specify a geometric shape to enclose each measure number. See "Select Enclosure Shape dialog box."

  After selecting an enclosure shape, tell Finale which measure numbers you want enclosed by it. If you select Every Number, the enclosure you specified will appear on *every* measure number in the specified region. You'll be able to *resize* the enclosure on an individual number (by double-clicking its handle), but you won't be able to *remove* the enclosure from any one measure number.

If you click Selected Numbers, *no* measure numbers will be enclosed when you first return to the score. You can then add enclosures to specific measure numbers—so that they become *rehearsal* numbers at important points in the score. To add an enclosure to a number, double-click its handle and click Use Enclosure. To remove an enclosure you've added in this way, double-click its handle and click Don't Use Enclosure.

- Left ◆ Right ◆ Center. These three radio buttons specify the justification of measure numbers—in other words, how they're positioned in relation to the left and right barlines (closer to one or the other, or centered between them). Your choice here affects the point from which the numbers in the *X Position* and *Y Position* boxes are measured.
- Prefix. Finale will display any number, letter, or symbol you enter in this text box before every measure in the region. If you create a measure-numbering region for the four measures after measure 21, specify a Prefix of 21 to create measure numbers 21a, 21b, 21c, and 21d. (This kind of numbering is often used for insertions of new music so as not to disturb the numbering of existing measures.) You can enter up to two characters in this text box.
- *X Position* ◆ *Y Position*. These numbers, in EVPUs (288 per inch), specify the exact default position of the number within the measure. (You specify whether these numbers are measured from the left barline, right barline, or center of the measure by choosing the appropriate Justification setting. In any case, the Y Position is measured from the top staff line.)

  While you can enter numbers into these text boxes, it's much easier to set number positioning for a region by clicking the words *X Position* (or *Y Position*). Finale displays a sample measure with a number. By dragging the number within this measure, you establish the position for every measure number in the measure-numbering region. (You can always move any individual number once it's in the score.)
- Incidence: Start Line ◆ Multiple of. *Incidence* refers to how often a measure number appears. Select Start Line if you want a number to appear only at the beginning of each system (the first measure on each line). (In Scroll View, the first measure of each *screenful* will display a number.)

  Select "Multiple of" if you want to number every measure, every other measure, or every fifth measure, according to the number you enter in the text box. If you want every measure numbered, enter 1.

  Keep in mind that even if you've told Finale to number measures by some multiple other than 1, you can always *force* the display of a number on a measure that wouldn't normally have one according to your Incidence setting. Click OK to exit this dialog box, and click the target measure. If the measure you clicked is included within a measure-numbering region (as specified by the Start and End Measure numbers), a dialog box appears, offering you the chance to force the display of a number. See "'According to the current region mapping' dialog box."
- Offset To Measure. This number tells Finale how many measures come before the Start Measure. Use this feature any time you want the number of the starting measure to be any number other than 1 (or "A").

  This feature is useful if you want to begin a region with the number 50, for example. In this case, enter 49 in the Offset to Measure box. Another example of how this feature might be used is when you've broken up a long piece into several smaller files. If the first file you printed contained measures 1 through 100, enter 100 in this text box in the second file. Finale will number the second file's measures beginning with 101.
- Set Font. Click Set Font to display the Text Font, Size and Style Selection box, where you can choose a font for the measure numbers in this region.
- Delete ◆ Insert. These buttons manipulate the sets of measure-numbering information ("maps") you've established for various measure regions. Click Delete to remove all measure numbering from the displayed region. Click Insert to create a new measure-numbering region.

- Prev ◆ Next. Click Prev or Next to move from the display of one measure region's information to that of another.
- OK. Click OK to confirm the settings you've made in this dialog box and return to the score. The measure numbers appear, according to your specifications. (Each number has a handle that you can drag to move the number in case it overlaps a note or symbol in the score.) At this point, you can click any measure that doesn't display a number. If it was included within a measure-numbering region (as specified by the Start and End Measure numbers), a dialog box appears, offering you the option of forcing the display of a number.

  You control which *staves* display measure numbers on a staff-by-staff basis. Click the Staff Attributes Tool, and click the handle of a staff whose measure numbers you want to hide. In the dialog box that appears, select Measure Numbers (in the Don't Draw section at the bottom of the dialog box). Remember to turn the display of measure numbers on again before you extract parts from your full score, so that measure numbers will appear in the extracted parts.
- Cancel. Click Cancel if you want Finale to ignore any changes in the measure-numbering scheme you made in this dialog box. You return to the score.

121

Measure Number Position dialog box

HOW TO GET THERE

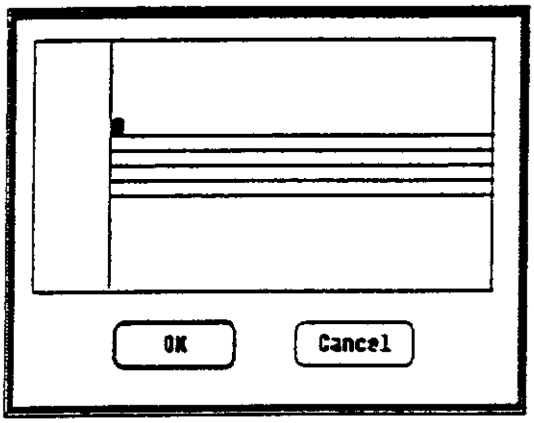
Click the Measure Number Tool and click *X Position* (or *Y Position*).

(This dialog box has no on-screen title.)

WHAT IT DOES

When you're specifying where you want each measure number to appear relative to its measure, Finale gives you a choice. You can either type numbers into the X and Y Position boxes, or you can perform this positioning manually. This graphic display lets you position the measure number by dragging it within a mockup of a staff.

You don't have to drag the 0 (the stand-in for a measure number) itself. Instead, drag anywhere in this box. The 0 moves as you drag.



- OK. Click OK to confirm the measure number's new position. You return to the Measure Number Map dialog box, where Finale enters the appropriate numbers in the X and Y Position boxes automatically.
- Cancel. Click cancel to return to the Measure Number Map dialog box without making any changes in the measure number's position.

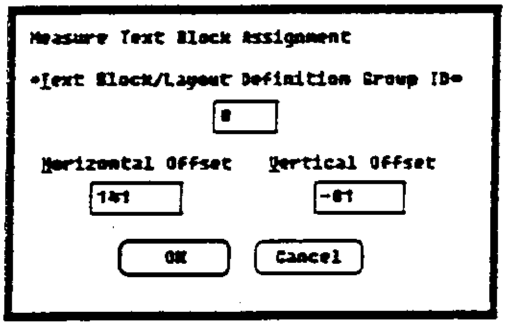
122 Measure Text Block Assignment dialog box

How to get there

Click the Text Block Tool ▣. In Scroll View, click a measure. (If you've already attached a text block to it, click the measure again.) Or, to edit the positioning or composition of an existing text block, click the measure to which it was attached so that its handle appears. Double-click the handle.

What it does

There are two kinds of text blocks. A *measure* text block, which you create in Scroll View, remains attached to its measure, even if the measure shifts position in the score. A *page* text block, which you create in Page View, remains fixed to its location on the specified page, regardless of how the music around it is repositioned.



Measure Text Block Assignment

•Text Block/Layout Definition Group ID• 0

Horizontal Offset 141

Vertical Offset -81

In this dialog box, you specify which combination of raw text and layout definition you want to use for a measure text block. You can also specify a precise position for the text block in relation to the measure.

- *Text Block/Layout Definition Group ID*. This number identifies the text block you're editing. (If the number is 0, click the words *Text Block/Layout Definition Group ID* to enter the Text Block/Layout Definition Group dialog box, in which you assemble the two components of a text block: the text itself and the *layout definition*—the shape that contains it.)

  If the number in the text box isn't zero (or if you enter a number yourself), click *Text Block/Layout Definition Group ID* to view the Text Block/Layout Definition Group dialog box for the corresponding text block. Or, if you enter a text block/layout definition pairing number, click OK. You return to the score, and the text block you specified is in place.
- **Horizontal Offset ◆ Vertical Offset.** These numbers, in EVPUs (288 per inch), specify the position of the text block's handle in relation to the measure you clicked. The Horizontal Offset is measured from the end of the measure header—the clef, key signature, and time signature (a positive number moves the handle to the right). The Vertical Offset is measured from the top staff line (a negative number moves the handle downward). You can enter numbers into these boxes to specify extremely fine positioning of the text block, but you'll probably find it easier to position it manually by dragging its handle in the score.
- **OK ◆ Cancel.** Click OK to confirm, or Cancel to discard, any changes you've made in this dialog box and return to the score.

123 MIDI Configuration dialog box

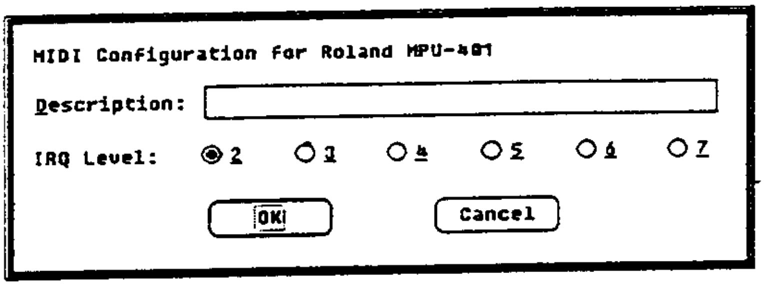
How to get there

Choose MIDI Setup from the Special menu and click Config for a MIDI Device that has already been assigned. Or, choose MIDI Setup from the Special menu, click Assign, select a MIDI Device, and click Config.

What it does

The MIDI Configuration dialog box that appears depends on the MIDI Device you select.

There are three choices: MPUDRVR.EXE, IMFDRVR.EXE, and C1DRVR.EXE. These represent the Roland MPU-401 (and compatibles), IBM Music Feature, and Yamaha C1, respectively. Use this dialog box to name and specify attributes for the MIDI interface you are using.

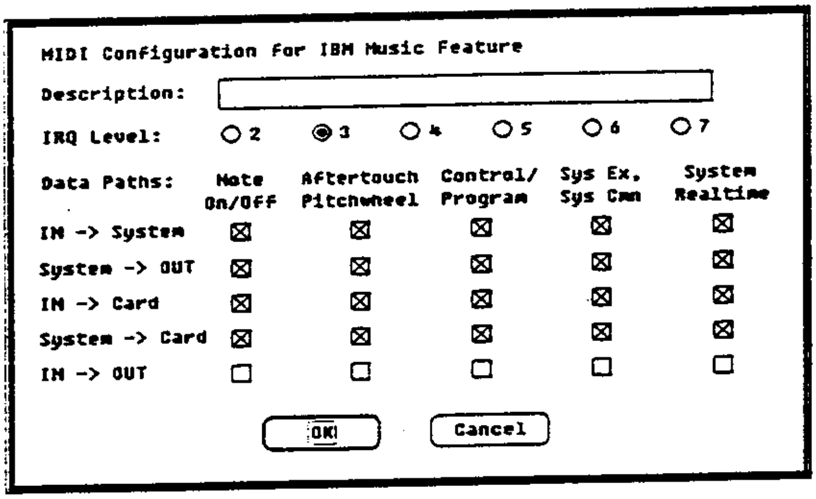


MIDI Configuration for Roland MPU-401

Description:

IRQ Level: ● 2 ○ 3 ○ 4 ○ 5 ○ 6 ○ 7

- Description. Enter descriptive text (like "Roland MPU-401") in the text box.
- IRQ Level. Click a radio button to set an IRQ Level (interrupt) for the Roland MPU-401. The default is 2. Depending on your setup, a different IRQ Level may have to be selected. Consult your MPU-401 user manual.
- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, any changes you've made in this dialog box and return to the previous dialog box.



MIDI Configuration for IBM Music Feature

Description:

IRQ Level: ○ 2 ● 3 ○ 4 ○ 5 ○ 6 ○ 7

Data Paths:	Note On/Off	Aftertouch Pitchwheel	Control/ Program	Sys Ex, Sys Cmn	System Realtime
IN -> System	☒	☒	☒	☒	☒
System -> OUT	☒	☒	☒	☒	☒
IN -> Card	☒	☒	☒	☒	☒
System -> Card	☒	☒	☒	☒	☒
IN -> OUT	☐	☐	☐	☐	☐

- Description. Enter descriptive text (like "IBM Music Feature") in the text box.
- IRQ Level. Click a radio button to set an IRQ Level (interrupt) for the IBM Music Feature. The default is 3. Depending on your setup, a different IRQ Level may have to be selected. Consult your Music Feature user manual.
- Data Paths. Specify additional routing information for the Music Feature's built-in synthesizer. Click the check boxes to route the different Data Paths:

Path	Routing
IN -> System	MIDI data is routed from an external MIDI device to Finale
System -> OUT	MIDI data is routed from Finale to an external MIDI device
IN -> Card	MIDI data is routed from an external MIDI device to the Music Feature Card
System -> Card	MIDI data is routed from Finale to the Music Feature Card
IN -> OUT	MIDI data is routed from an external MIDI device directly to MIDI Out

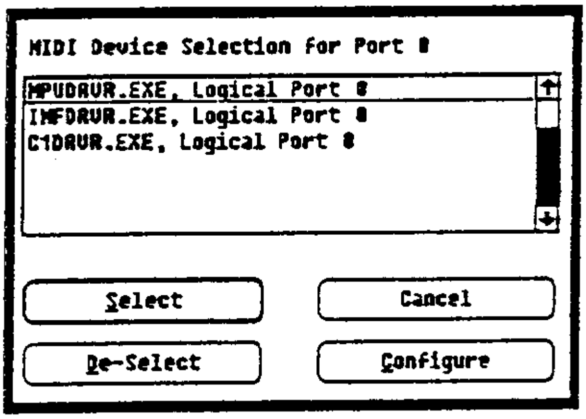
124 MIDI Device Selection dialog box

How to get there

Choose MIDI Setup from the Special menu and click one of the Assign buttons.

What it does

Use this dialog box to assign a MIDI driver to the port you are configuring. There are three device driver choices: MPUDRVR.EXE, IMFDRVR.EXE, and C1DRVR.EXE. These represent the Roland MPU-401 (and compatibles), IBM Music Feature, and Yamaha C1, respectively.



MIDI Device Selection for Port 0

MPUDRVR.EXE, Logical Port 0
IMFDRVR.EXE, Logical Port 0
C1DRVR.EXE, Logical Port 0

- Select. Click a device driver filename and then click Select (or double-click the device driver filename) to assign the device to the port you are configuring and return to the MIDI Device Assignment and Configuration dialog box.
- De-Select. Click this button to remove the device assignment on the port you are configuring and return to the MIDI Device Assignment and Configuration dialog box.
- Cancel. Click Cancel to discard any changes you've made in this dialog box and return to the MIDI Device Assignment and Configuration dialog box.
- Configure. Click Configure to bring up the MIDI Configuration dialog box for the device that is currently selected (see "MIDI Configuration dialog box" above).

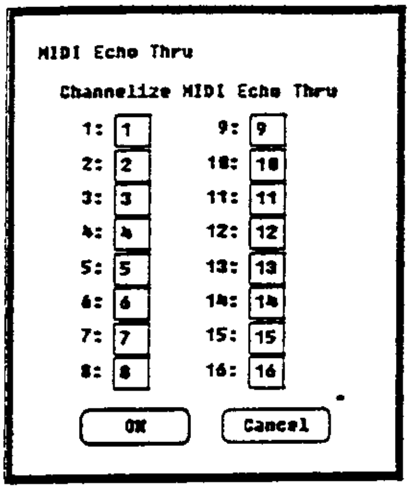
125 MIDI Echo Thru dialog box

How to get there

Choose MIDI Setup from the Special menu. Click MIDI Echo Thru.

What it does

MIDI Thru is the MIDI configuration whereby you play the keys on a *controller* keyboard, the MIDI signal travels to your computer, and the computer in turn sends the signal to another synthesizer—the one that actually produces the sound. In this dialog box, you can route the signals coming from your controller keyboard to other MIDI channels, giving you control over which channels are received by your sound module.



MIDI Echo Thru

Channelize MIDI Echo Thru

1: 1
2: 2
3: 3
4: 4
5: 5
6: 6
7: 7
8: 8
9: 9
10: 10
11: 11
12: 12
13: 13
14: 14
15: 15
16: 16

- [Channel boxes]. The fixed numbers (1:, 2:, and so on) identify the MIDI In channels (being sent by your controller keyboard). In the text box next to each, enter the channel to which Finale should reroute the MIDI signal to your sound modules (or other synthesizers). If there's no reason to reroute each channel to another, and you simply want the signal transmitted by your controller keyboard to travel directly to the sound source, just click OK.
- OK. Click OK to confirm any changes you've made in this dialog box (or simply to turn on MIDI Thru) and return to the previous dialog box.
- Cancel. Click Cancel to tell Finale to ignore any changes you made in this dialog box (or, if MIDI Thru has been selected, to turn it off). You return to the previous dialog box.

126 MIDI Input Filter dialog box

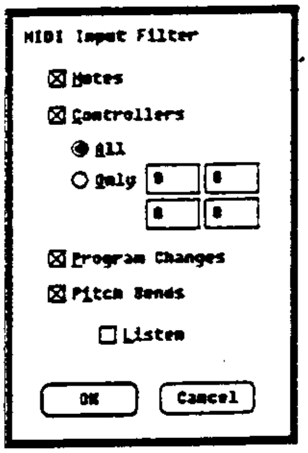
HOW TO GET THERE

Click the Transcription Tool ▣, and click a measure. When the Transcription window appears, choose Input Filter from the Transcribe menu.

WHAT IT DOES

This dialog box lets you specify what kinds of MIDI events you want recorded from your performance. A MIDI event is any MIDI signal—a note, a press of the sustain pedal, a patch change, and so on. (When you use the pitch wheel, you may generate a stream of *hundreds* of MIDI events.)

Therefore, Finale gives you the option of "filtering out" certain kinds of MIDI data so that you won't use up available MIDI events faster than necessary. (MIDI events are only limited by the amount disk space you have.) If you're interested only in producing notation, you may not want to use up MIDI events by recording pedaling, patch changes, and so on. In this dialog box, you tell Finale which kinds of MIDI data you want recorded.



MIDI Input Filter

☒ Notes
☒ Controllers
● All
○ Only 0 0 0 0
☒ Program Changes
☒ Pitch Bends
☐ Listen

- Notes. Select this check box if you want the notes of your performance recorded.
- Controllers: All ◆ Only. Controllers include pedals, the modulation wheel, and so on (except the pitch wheel, which has its own button). If you want Finale to record every kind of controller information generated during your performance, select the Controllers

- Selective Mirror ID. An intelligent copy of a full measure is called a mirror. A measure composed of selected notes from several measures is called a composite mirror. There may be times when you want to display only *selected* notes from a mirror or composite mirror. For instance, you might want to pick out a single melody line from a chordal right-hand piano part.

  For this purpose, Finale offers the ability to choose individual notes from a mirror or composite mirror. The result is a *selective mirror*. To create one, click the words Selective Mirror ID. Finale displays the Selective Mirror dialog box.

  In this graphic window, click the handles of notes you want included in the selective mirror. You can pick individual notes out of a chord or, by drag-enclosing several handles, you can select groups of notes within chords. If the selective mirror omits notes that fall on certain beats (when you choose only the first and third quarter notes of a melody, for example), Finale will automatically provide rests in place of the omitted notes.

  Click Prev and Next to scroll through other selective mirrors you've created from the main mirror. When you're finished, click OK. Finale automatically enters the number of the selective mirror in the text box. See "Selective Mirror for Frame (#) dialog box."
- Hide Others. This option, and the three below it, apply only to the selective mirror identified in the text box.

  Normally, when you create a selective mirror, Finale substitutes rests for any notes you *didn't* select. Click this radio button if you want the omitted notes to be hidden completely (instead of appearing as rests).
- Hide Voice 2. Select this option if you want Finale to hide any Voice 2 notes you omitted when creating your selective mirror. If you don't select this option, Finale will substitute rests for these omitted notes.
- Use Rest Level. If you want to specify where rests should appear in the selective mirror, select this radio button and enter a number in the text box. This number represents the distance between the center of the rest and the line or space of the *root scale tone* (which is numbered 0), measured in lines and spaces. A higher number moves the rest upward.
- Float Rest. Select this option if you want rests in the selective mirror positioned normally (usually on the middle staff line).
- OK. Click OK to confirm the settings you've made in this dialog box. You return to the score, where the new or edited mirror appears.
- Cancel. Click Cancel to return to the score without creating or editing any mirrors.

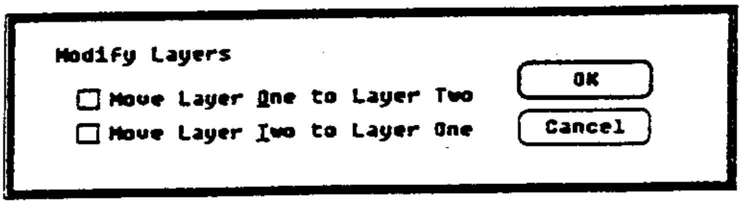
127 Modify Layers dialog box

HOW TO GET THERE

Click the Mass Mover Tool ▤, and select a region of measures. Choose Modify Layers from the Mass Edit menu.

WHAT IT DOES

The Modify Layers command provides a way to move music from Layer 1 to Layer 2, and vice versa. You can even swap the music between layers—if you mistakenly entered several stems-down notes in Layer 1, which you intended to use only for stems-up (upper) voices.



Modify Layers

☐ Move Layer One to Layer Two

☐ Move Layer Two to Layer One

- Move Layer One to Layer Two. Select this option to remove the music from the selected measures of Layer 1 and transfer it to Layer 2. Move Layer Two to Layer One may also be selected.

  Be aware that if there's already music in Layer 2, it will be *replaced* by the music you're transferring from Layer 1.
- Move Layer Two to Layer One. Select this option to remove the music from the selected measures of Layer 2 and transfer it to Layer 1. Move Layer One to Layer Two may also be selected.

  Be aware that if there's already music in Layer 1, it will be *replaced* by the music you're transferring from Layer 2.
- OK. Click OK to make the transfer and return to the score.
- Cancel. Click Cancel to tell Finale to leave the layers as they were. You return to the score.

128 Multiple Clef dialog box

HOW TO GET THERE

Click the Clef Tool. Click any measure containing an inserted *(Multiple)* clef. CTRL-click the Multiple clef's handle.

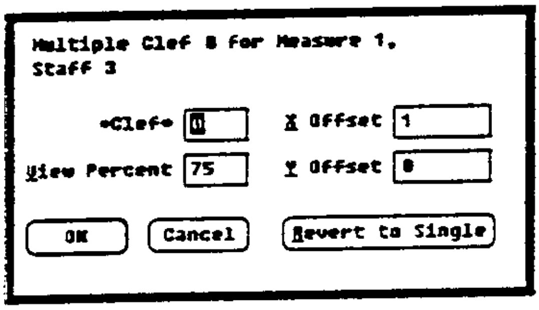
WHAT IT DOES

Use the Clef Tool to create a clef change anywhere in a staff. The clef change will occur at a barline and last for at least one measure, unless you click Go To Multiple in the Clef dialog box.

A Multiple Clef can be placed anywhere in a measure—you can even drag it back and forth among the notes of the measure to see which placement would be easiest for the player to sight-read. As you drag the clef, the notes before and after it renotate themselves.

Multiple Clefs are so named because you can have more than one in a measure. In fact, another Multiple Clef appears each time you double-click a measure in which one already appears.

After placing a Multiple Clef, you can access this dialog box to change its identity, choose its size, and specify its placement.



Multiple Clef 0 for Measure 1,
Staff 3

Clef 0
X Offset 1
View Percent 75
Y Offset 0

- Multiple Clef (#) for Measure (#), Staff (#). This indicator identifies the Multiple Clef you're creating or editing and tells you where it occurs in the score. (Multiple Clefs are numbered sequentially within a measure as you create them.)
- *Clef*. This number specifies which of the eight clefs you want to select. (Each Finale file offers eight clefs, which you can edit or rearrange with the Clef Designer. See "Clefs" in the *Finale Encyclopedia.*) If you don't know the number corresponding to the desired clef, click the word *Clef*. Finale displays a palette of the eight clefs. Double-click the one you want. You return to the Multiple Clef dialog box, where Finale has entered the appropriate clef number in the text box.
- View Percent. It's customary for any new clef within a piece to be sized slightly smaller than the original starting clef. In a particular Finale file, this reduced size (expressed as a percentage of full size) is set globally in the Parameters dialog box (Special menu).

  If you want to specify a different degree of reduction to a *particular* clef, enter the desired reduction percentage in this text box. This new percentage you enter overrides the default percentage set in the Parameters dialog box.

- X Offset ◆ Y Offset. These numbers, in EVPUs (288 per inch), specify the position of the new clef's handle in relation to the measure. The X Offset is measured from the end of the *measure header*—the clef, key signature, and time signature (a positive number moves the handle to the right). The Y offset measures the vertical distance from the top line of the staff (a negative number moves the clef downward). You can position the clef by entering numbers in these boxes, but it's much easier to position by dragging once it's in the score.
- OK. Click OK to save changes to the clef and return to the score. The clef appears with a handle, which you can drag horizontally or vertically. As you drag horizontally, the notes before and after the new clef renotate themselves accordingly, letting you experiment to find the most logical placement for sight-reading purposes.

  You can also experiment with your choice of the clef itself. Double-click its handle. On the second click, hold the button down and drag the clef left or right. The clef itself cycles through the eight available clef "identities" as you drag it horizontally.
- Cancel. Click Cancel to tell Finale not to save changes to the new clef. You return to the score.
- Revert to Single. If you decide not to place the clef in the middle of the measure, click this button to turn it back into a "single" clef (one that appears just before the barline and affects a full measure at a time). You return to the Clef for Measure (#) dialog box.

128

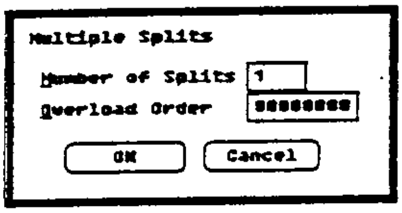
Multiple Splits dialog box

How to get there

Choose Open from the File menu, and click MIDI Sequencer File. Double-click the name of a MIDI file (.MID) you want transcribed. In the Transcribe MIDI File dialog box, click Set Track-to-Staff List. In the Track/Channel Mapping for Staves dialog box, click the top unassigned row of track information. Click Multiple.

What it does

This dialog box works much the same as the Explode Music dialog box in the Finale program itself, but you use it when you're transcribing a standard MIDI sequencer file. In essence, it lets you place a chordal passage (from the combined sequencer tracks you've specified) into individual single-line melodies on separate staves. This is a good technique for separating single musical lines into individual staves.



Number of Splits 1
Overload Order [illegible]

Before Finale can "explode" the specified tracks, you need to specify how many resultant staves you want and how Finale should handle cases where there are more notes in a chord than there are staves to put them on.

- Number of Splits. In this text box, enter the number of staves you want to result from this separation process. Finale takes the top note on each beat and places it in the top new staff. The second note on the second staff, and so on.
- Overload Order. The Overload Order is the order in which "extra" notes are assigned to the resultant staves. If you're splitting the music from a chordal sequencer track into three staves, and one of the chords contains five notes, where should Finale put the extra two notes? You indicate the order in which you want extra notes distributed among the staves by entering a series of staff numbers in this text box.

  If you entered 12345678 in this text box, Finale would distribute "extra" notes from the original five-note chord sequentially among the resultant staves. It would notate the top *two* notes on the first exploded staff, the next *two* on the second staff, and the fifth (bottom) note on the third exploded staff. If the Overload Order was 1111111, Finale would place *all* the "extra" notes (the top *three* of the original five-note chord) on the top exploded staff. The remaining staves would receive one note apiece.

- OK ◆ Cancel. Click OK to confirm the split setup and return to the previous dialog box. Click Cancel to discard the split setup, and return to the previous dialog box, where "None" will appear in the Split column.

130

Multiple "Total Passes" for Ending dialog box

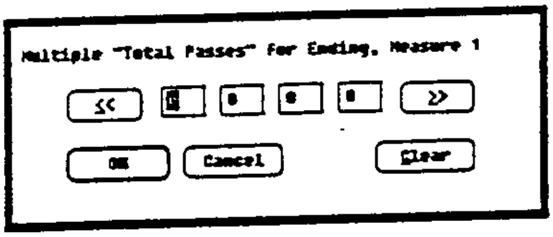
How to get there

Click the Repeat Tool ▤, and click a measure. (If there's already a repeat sign or text repeat in the measure, click again, or—if it's a Multiple Ending repeat barline—double-click its handle.) When the Repeat Selection dialog box appears, double-click the Multiple Ending repeat barline icon (the rightmost icon). Click Multiple.

What it does

In general, use the Multiple Ending repeat barline as the *first* measure of a first ending. When Finale plays back the repeated section a second time through, this barline is responsible for directing playback to the second ending (or any other place in the score).

There may be times when you'll want the playback to jump to another ending only on *specific* passes. If this is a "1, 3, 5." ending, you'd want the playback to jump to the target measure (or target text repeat) only the second and fourth times through. In this dialog box, specify which times the Multiple Ending measure is to be played.



- «   ». Click these right and left arrow buttons to scroll through the text boxes if you want to specify more than four passes.
- [Text boxes]. In each text box, enter a number corresponding to the repetition of the music on which you want Finale *not* to jump to another measure—specify which times it should *play through* this measure. If you want Finale to jump to the second ending only the fourth time it encounters this measure—if this is a "1, 2, 3." ending—enter 1, 2, and 3 in the first three text boxes.
- OK. Click OK to confirm your Multiple Total Passes settings. You return to the Ending Repeat Bar Assignment dialog box, where the Multiple box is now selected and any number in the Total Passes box is ignored.
- Cancel. Click Cancel to return to the Ending Repeat Bar Assignment dialog box without changing the status of the Multiple Total Passes settings.
- Clear. Click Clear to enter zeros in all the text boxes. If you now click OK, you'll return to the Ending Repeat Bar Assignment dialog box, where there's no longer an X in the Multiple check box.

131 Multiple "Total Passes" for Repeat (#) dialog box

How to get there

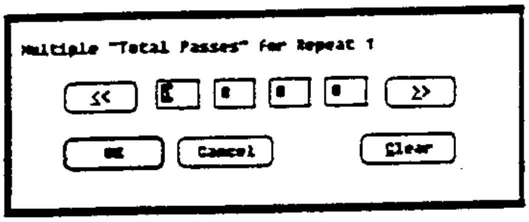
Click the Repeat Tool ▤, and click a measure. (If there's already a repeat sign or text repeat in the measure, click again.) When the Repeat Selection dialog box appears, double-click one of the displayed text repeats (if any). (If none appears, click Create to create your own. Click OK, then double-click the new text repeat.) Click Multiple.

If you've placed a text repeat in the score, you can enter this dialog box by Shift-double-clicking its handle, then clicking Multiple.

What it does

A *text repeat* is a text that's fully operational as a repeat sign, such as "To Coda," "D.S. al Coda," and "Repeat and fade." You can either design your own or use the ones in the Text Repeats Library (TEXTREPE.LIB) provided with Finale, which you can load into your piece by choosing Load Library from the File menu.

There may be times when you'll want the text repeat you're designing to affect playback only on specific passes. If the text repeat says "To Bridge (1st and 3rd times only)," you'd want the text repeat to have *no* playback effect the second and fourth times through. In this dialog box, you can specify more than one Total Passes value.



- « ». Click these right and left arrow buttons to scroll through the text boxes if you want to specify more than four passes.
- [Text boxes]. In each text box, enter a number corresponding to the repetition of the music on which you want the Repeat Action to be performed. If you want Finale to jump "To Bridge" only on the first and third repetitions of the music, enter 1 in the first text box and 3 in the second.
- OK. Click OK to confirm your Multiple Total Passes settings. You return to the Repeat Assignment dialog box, where the Multiple box is now selected and any number in the Total Passes box is ignored.
- Cancel. Click Cancel to return to the Repeat Assignment dialog box without changing the status of the Multiple Total Passes settings.
- Clear. Click Clear to enter zeros in all the text boxes. If you now click OK, you'll return to the Repeat Assignment dialog box, where there's no longer an X in the Multiple check box.

132 Music Characters dialog box

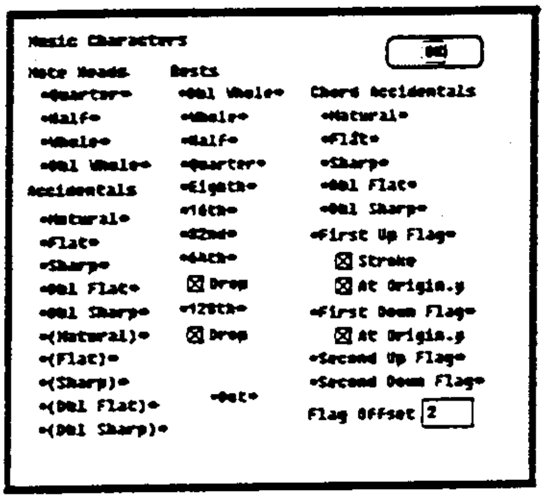
How to get there

Choose Music Characters from the Special menu.

What it does

Finale assumes that you'll generally want to use the ♯ symbol to represent a sharp, a 𝄾 to stand for an eighth rest, and so on. You can specify *any* musical symbol from the currently selected music font* to appear as *any* musical element. In this dialog box, you can specify the character you want Finale to use in your file for each of nearly three dozen musical elements.

Here's how it works. When you click one of the words in asterisks, Finale displays a palette containing every symbol or character in the music font. Double-click the symbol you want to use for the musical element whose name you clicked.



Music Characters

Note Heads
•Quarter•
•Half•
•Whole•
•Dbl Whole•
Accidentals
•Natural•
•Flat•
•Sharp•
•Dbl Flat•
•Dbl Sharp•
•(Natural)•
•(Flat)•
•(Sharp)•
•(Dbl Flat)•
•(Dbl Sharp)•

Rests
•Dbl Whole•
•Whole•
•Half•
•Quarter•
•Eighth•
•16th•
•32nd•
•64th•
☒ Drop
•128th•
☒ Drop
•Dot•

Chord Accidentals
•Natural•
•Flft•
•Sharp•
•Dbl Flat•
•Dbl Sharp•
•First Up Flag•
☒ Stroke
☒ At Origin.y
•First Down Flag•
☒ At Origin.y
•Second Up Flag•
•Second Down Flag•
Flag Offset 2

Note Heads: *Quarter*	The solid black oval (●) used as the basis of quarter notes, eighth notes, and smaller values
Half; *Whole; *Dbl Whole*	The shapes used for the noteheads of half (𝅗), whole (𝅝), and double-whole notes (𝅜), respectively
Accidentals: *Natural*; *Flat*; *Sharp*; *Dbl Sharp*; *Dbl Flat*	The accidental symbols used in key signatures and before notes in the score (♮, ♭, ♯, 𝄪, and 𝄫 respectively)
(Natural); *(Flat)*; *(Sharp)*; *(Dbl Sharp)*; *(Dbl Flat)*	The accidental symbols as they appear in parentheses (as courtesy accidentals)
Rests: *Dbl Whole*; *Whole*; *Half*; *Quarter*; *Eighth*; *16th*; *32nd*; *64th*; *128th*	Rests for the indicated rhythmic values
Dot	The dot on dotted notes
Chord Accidentals: *Natural*; *Flat*; *Sharp*; *Dbl Sharp*; *Dbl Flat*	The accidentals that appear in chord symbols, both in the name of the root (E♭) and in the chord suffixes (C7♭9)
First Up Flag; *First Down Flag*	The shapes used to form the first flag on a stem-up or stem-down eighth note, respectively (see figure on next page)
Second Up Flag; *Second Down Flag*	The shapes used to form secondary flags on stems-up or stems-down notes, respectively (see figure on next page)

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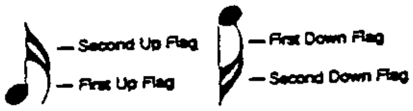
* Specify the music font by choosing Font Selection from the Special menu and clicking Music. See "Fonts" in the *Finale Encyclopedia*.

M MUSIC CHARACTERS DIALOG BOX



- Drop. This item—and the next three—are technical parameters that you only need to change if you plan to use a music font other than the Petrucci font provided with your Finale package. See "Sonata font" in the *Finale Encyclopedia,* for a table describing the appropriate settings for these elements for the Sonata music font.

  The Drop check boxes shift the placement of 64th rests on the staff down one *space* and the placement of 128th rests down two *spaces* (a space is the distance between two staff lines). Be sure these check boxes are selected if you're using the Petrucci music font provided with your Finale package.
- Stroke. This check box shifts the flags on stem-up notes one notehead's width to the right. Be sure the check box is selected if you're using the Petrucci music font provided with your Finale package.
- At Origin.y. These check boxes shift the placement of flags on stem-up and stem-down notes up or down (respectively) by five lines or spaces. Be sure these check boxes are selected if you're using the Petrucci music font provided with your Finale package.
- Flag Offset. This number sets the distance between the eighth-note flag and the first secondary (sixteenth-note) flag, in lines and spaces. For the Petrucci music font provided with your Finale package, this value should be 2.
- OK. Click OK to confirm any changes you've made in this dialog box and return to the score.

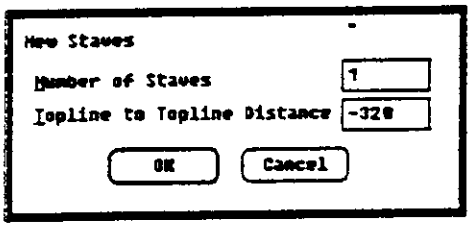
133 New Staves dialog box

How to get there

Click the New Staff Tool ▣ (In Scroll View). CTRL-click any staff handle. Click Add.

What it does

This dialog box lets you add any number of uniformly spaced new staves beneath any existing staves (for a total of up to 128 staves). You can specify how many new staves you want, and how far apart they should be.



Number of Staves: 1
Topline to Topline Distance: -320

- Number of Staves. In this text box, enter the number of new blank staves you want to add.
- Topline to Topline Distance. This number, in EVPUs (288 per inch), specifies the distance between the new staves, measured from the top line of one staff to the top line of the next. This is generally a negative number, because you're measuring *down* from the top line of the previous staff.
- OK. Click OK to return to the score, where Finale adds the desired new staves beneath any existing staves.
- Cancel. Click Cancel to tell Finale not to add any new staves. You return to the Staff Usage List dialog box.

134 Nonstandard Key Signature dialog box

How to get there

Click the Key Signature Tool ▣, and click the handle of the barline at which you want the key to change. The Key Signature dialog box appears. (There are a variety of other ways to access this dialog box. You can arrive at it from any dialog box or menu with Set Key, *Default Key*, or Change Key.) Click 19th Century Western Tonality.

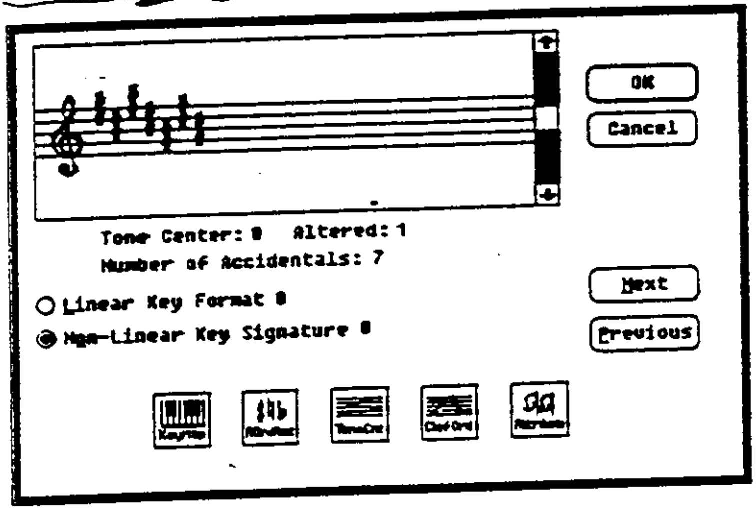
(This dialog box has no on-screen title.)

What it does

Most music is written with one of the "standard" key signatures. This traditional system is based on a scale of twelve half steps and a harmonic scheme in which keys are arranged around the circle of fifths, and the addition of each new accidental marks an increment in that circle.

In certain modern music schemes, however, these traditional key signature practices don't apply. A piece may be based on the quarter-tone scale, for example, in which there are *three* chromatic steps between C and D instead of one. In this context, a "chromatic step" doesn't necessarily mean a half step.

In this dialog box, you can create your own key signatures in any format, based on scales with any number of chromatic steps between one note and the next. Using the five dialog boxes accessed by this one, you can create up to 128 *linear key formats* (systems of related key signatures) or *nonlinear key signatures* (key signatures with any configuration of sharps or flats, which are unrelated to any other key signature) per file. These key formats or key signatures are then available at any time within the file (or, if you save them as a Key Signatures library, in other files as well).



Tone Center: 0 Altered: 1
Number of Accidentals: 7

○ Linear Key Format 0
● Non-Linear Key Signature 0

- [Scroll bar]. Use this scroll bar to scroll from one key to another in a *linear key format.* The standard key system is a linear key format—thus you can use the scroll bars to scroll from C to F to B♭, and so on around the circle of fifths.

  This scroll bar is inactive if you've specified a *nonlinear key signature.* By definition, a nonlinear key signature is not part of a key *system.* Instead, it's a key signature unto itself, so there's no purpose served by the scroll bar.

- Tone Center: (#) ◆ Altered: (#). These indicators identify the *tone center*—the root of the key. The Tone Center and Altered indicators are *always related to C, which is Tone Center zero.* The Tone Center number tells you how many diatonic steps away from C the currently displayed key is. The Altered number tells you how many additional chromatic steps away.

  If the key signature for G major is displayed, the Tone Center is 4, because G is the fourth diatonic step away from C. (The Altered amount—the amount of chromatic alteration—is zero.) If the key signature is E♭, the Tone Center is 2, but the Altered amount is –1. (E♭ is two diatonic steps away from C, but it's been lowered by one chromatic step.)

  These indicators, as well as the Number of Accidentals and the key signature display, change as you scroll up or down through the key signatures.

- Number of Accidentals: (#). This indicator tells you how many accidentals appear in the currently displayed key signature. The number can range from –127 (signifying 127 flats) to 127 (signifying 127 sharps).

- Linear Key Format. A *linear key format* is one whose scale is composed of a repeating sequence of diatonic and chromatic steps. The normal major scale, is a linear key format—in Finale, it's called Linear Key Format 0. (Linear Key Format 1, which you can choose by clicking Next, is the standard *natural minor* scale format. If a key signature with no sharps or flats has been set to this key format, Finale considers A, not C, to be the first note of the scale. Because these two formats have been predefined, you'll find that only the ClefOrd and Attributes icons are operational. Once you've selected Key Format 2 or higher [which haven't been predefined], all five icons are active.)

  A linear key format, need not proceed around the circle of *fifths.* You could create a system that proceeds around a circle of *sixths.* As long as (1) the total number of diatonic steps is an odd number, (2) the scale in each "key" is formed by the same sequence of whole and half steps, and (3) both *halves* of the scale are formed by the same sequence of whole and half steps (like the tetrachords in a standard scale), it's considered a linear key format, and sharps and flats may therefore be progressively added to the key signatures as they are in the standard key system.

You specify how many notes are to comprise an octave by clicking the KeyMap icon, the order in which accidentals appear in each sequential key signature by clicking the AOrdAmt icon, the relationship of the new "key" (tone center) to the appearance of new accidentals by clicking the ToneCnt icon, the *octave* in which each of the accidentals appears (on the staff) by clicking the ClefOrd icon, and the font and character to be used in place of the normal sharps and flats by clicking the Attributes icon.

You can define 64 such linear key formats, and scroll through them using the Previous and Next buttons. The scroll bar lets you move through the different keys within a single key format system.

- Nonlinear Key Signature. A *nonlinear key signature* is one for which there's no "circle of fifths." In fact, there's no sequence of keys at all. Whereas a linear key format is a *system* of related keys and key signatures, a nonlinear key signature is a single key signature unto itself, unrelated in any way to any other key signature. For example, a nonlinear key signature can contain one sharp and one flat on any notes of the scale, and there need not be any logic to their positions.

  Because a nonlinear key signature has no related progression to other keys, you'll discover that the scroll bar doesn't work if you've selected Nonlinear Key Signature. Similarly, in some of the dialog boxes that appear when you click the five icons at the bottom of the window, you'll see Previous and Next buttons—but they may be inoperative, because there *is* no "previous" or "next" key if you've established a nonlinear key signature.
- KeyMap. Click this icon to display the Key Step Map dialog box, in which you specify how many steps you want in an octave, as well as which steps are "diatonic" and which are "chromatic." See "Key Step Map dialog box."
- AOrdAmt. Click this icon to display the Accidental Order and Amount dialog box, in which you specify which accidentals you want to appear with each progression to a new key (if you're in a linear key format), and which lines or spaces they should appear on. See "Accidental Order and Amount dialog box."
- ToneCnt. Click this icon to display the Tone Center/s dialog box, where you can specify the tone center, or "root" of each key, as specified by each appearance of a new accidental in the key signature. See "Tone Center/s dialog box."
- ClefOrd. Click this icon to display the Accidental Octave Placement for Clefs dialog box, where you can specify the octave in which you want each accidental to appear, based on each individual clef. See "Accidental Octave Placement for Clefs dialog box."
- Attribute. Click this icon to display the Special Key Signature Attributes dialog box, in which you can specify a number of miscellaneous attributes for the key format you're creating. For example, you can specify nonstandard symbols to be used instead of the normal sharps and flats in the key signature. See "Special Key Signature Attributes dialog box." (2.0, p. 75, 262)
- Next ◆ Previous. Click these buttons to scroll from one linear key format (or nonlinear key signature) to another. Remember that linear key formats 0 and 1 have been predefined as the standard major and (natural) minor key systems, respectively.
- OK. Click OK to tell Finale that you want to proceed with your key signature selection. You proceed to the next dialog box.

  The next time you attempt to insert a key change in your score, Finale will immediately display the Nonstandard Key Signature dialog box (instead of the standard Key Signature dialog box). If you want to return to the standard Key Signature dialog box, click Linear

Key Format, then click the Previous button (in the Nonstandard Key Signature dialog box) until the Linear Key Format indicator says zero. Use the scroll bar to set the (standard) key signature you want to insert, and click OK. The *next* time you click a barline handle to insert a key change, Finale will display the standard Key Signature dialog box.

- Cancel. Click Cancel to return to the score without changing the key signature. Any key signatures you've already created or modified in the Nonstandard Key Signature dialog box will be preserved.

135 Note Expression Definition dialog box

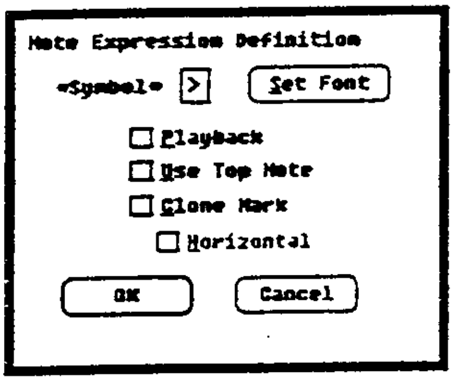
How to get there

Click the Note Expression Tool. Click on, above, or below any note. When the Note Expression Selection palette appears, click Create (or click an existing symbol in the palette and click Edit).

If a Note Expression already appears in the score, click its note. A handle appears. Double-click the handle.

What it does

A Note Expression is a one-character articulation marking that affects only a single note (an accent, staccato, or fermata, for example). In this dialog box you can specify the character to be used for the symbol, enter the Playback Definition dialog box (to specify the marking's playback effect), and choose several other options.



- •Symbol•. The character displayed in this text box is the alphabetic equivalent of the particular expression marking you're designing. This character appears in the System 12-point font, regardless of the actual font you've chosen. For example, if you're using Petrucci to design a fermata, you'll see a capital U in this box.

  Instead of looking up your music font's alphabetic equivalent for a particular symbol, click the word •Symbol•. Finale displays a selection box containing every character (letter, symbol, or marking) in the selected font. Click the marking you want and click OK. When you return to the dialog box, Finale enters the marking's alphabetic System font equivalent in the text box automatically.
- Set Font. Click this button to display the Text Font, Size and Style Selection box, where you can specify the font from which you want to select the character for the Note Expression.
- Playback. Click this check box to enter the Playback Definition for Note Expression dialog box, where you can define the effect this marking will have on the playback of the note it's attached to. See "Playback Definition for Note Expression dialog box."

- Use Top Note. Use this check box to specify whether the Note Expression should be attached to the top or bottom note of a chord, so that when the notehead changes pitch, the Note Expression changes position accordingly. Select Use Top Note if the marking's distance should be fixed from the top note. Don't select it if you want the marking attached to the bottom note.
- Clone Mark. Some markings—notably the rolled chord symbol—need to be variable in length. For this reason, you can select the Clone Mark option, which provides *two* handles on the Note Expression in the score instead of the usual one. When you drag the bottom handle straight down, the marking (a single segment of a vertical wavy line in the case of the rolled chord symbol) duplicates itself as many times as necessary, allowing you to stretch the marking. See "Rolled chords" in the *Finale Encyclopedia.*
- Horizontal. If you have selected Clone Mark, you can also select the Horizontal check box, which changes the dimension of the "stretchable" shape. This feature, used primarily for the trill extension line, places the marking (a single segment of a horizontal wavy line in the case of a trill marking) in the score with two handles. When you drag the right handle directly to the right, the symbol duplicates itself as many times as necessary, allowing you to stretch the marking.
- OK. Click OK to confirm your editing and return to the Note Expression Selection box (or to the score). If you've just designed a new Note Expression, it now appears in the selection box.
- Cancel. Click Cancel to tell Finale to ignore any editing you've done in this dialog box. You return to the Note Expression Selection dialog box or to the score.

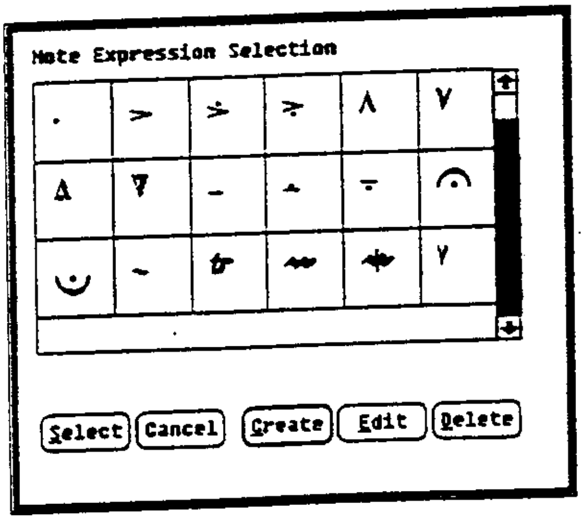
136 Note Expression Selection dialog box

HOW TO GET THERE

Click the Note Expression Tool . Click on, above, or below any note. Or, to program a Metatool, press a number key (1 through 8) while pressing CTRL.

WHAT IT DOES

A Note Expression is a one-character articulation marking that affects only a single note (an accent, staccato, or fermata, for example). In this dialog box, you can select, edit, delete, or create Note Expressions.



- Select. After clicking the symbol you want to apply to the note you originally clicked, click Select. You return to the score, and the marking is attached to the note. Drag its handle to move it. Select it and press Delete to remove it from the score.

Instead of using the Select button, you can simply double-click the desired marking. (In fact, you can avoid this dialog box completely by using Note Expression Metatools. See "Expressions: Staff Expressions—To create a Note, Staff, or Score Expression Metatool" in the *Finale Encyclopedia.*)

- Cancel. Click Cancel to return to the score without placing a Note Expression in the score.
- Create. Click Create to enter the Note Expression Definition dialog box, where you can design a new Note Expression. See "Note Expression Definition dialog box."
- Edit. After selecting an existing Note Expression by clicking it, click Edit to enter the Note Expression Definition dialog box, where you can change any aspect of it. Remember that when you edit a Note Expression, your editing affects *every occurrence* of it in the score.
- Delete. After selecting an existing Note Expression by clicking it, click Delete to remove it from the selection box. You cannot delete any marking from the palette that's being used in the piece.

137

NoteMover menu

How to get there

Click the Note Mover Tool.

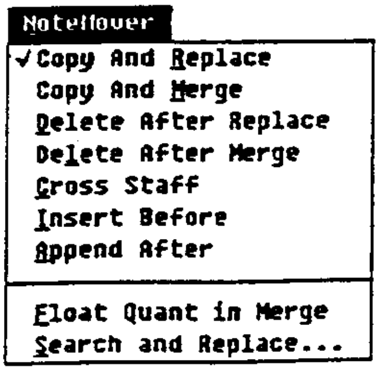
What it does

The Note Mover Tool moves and copies individual notes within a measure from one place to another. You can use it to create cross-staff notes, to correct split-point errors (after using one of Finale's real-time transcription tools), or to search for a certain motif or note and replace it with a different motif or note (Search and Replace).

All of the Note Mover actions begin the same way. Click a measure. A handle appears on every notehead. Select the handles of the notes you want to move or copy. Select one note by clicking, additional notes by Shift-clicking, a group of notes by drag-enclosing their handles, or all notes in the measure by choosing Select All from the Edit menu. Then, after making sure you've chosen the appropriate copying command from the NoteMover menu, drag any one of the selected handles to the staff lines of the target measure.

The first seven items on this menu let you tell Finale what kind of action to take when you drag selected notes (from the "source" measure) to a new place (the "target" measure). When you choose one of these items, nothing appears to happen on the screen, except that a check mark appears next to the menu item. In other words, you choose the action you want Finale to perform *before* you drag the selected notes to the target measure.

You can also use the Note Mover to copy a note or group of notes *within the same measure.* If you drag a note to the *end* of its own measure, you create a copy of it there, *after* all the existing notes. If you drag a note to the middle or beginning of its own measure, you insert a copy of it at the *beginning* of the measure. You can perform these copying maneuvers within a single measure *regardless* of the currently selected NoteMover menu command. Also, you can only copy notes in this way if the measure is not completely full (based on the current time signature). If the measure is rhythmically full, nothing at all will happen if you drag a note within its own measure.



- Copy and Replace. If this option is selected, a copy of the selected notes appears in the target measure, occupying the same beats. If your selection omitted notes on certain beats (if you selected only the first and third of four quarter notes), rests will appear in the appropriate positions in the target measure.

  This command replaces *all notes* in the target measure (if there are any), no matter how few you selected in the source measure. Therefore, it works best if the target measure is empty.

- Copy and Merge. If this option is selected, a copy of the selected notes appears in the target measure, occupying the same beats—but existing music in the target measure remains, instead of being replaced by the copied notes. In fact, Finale will add a second (inner) voice if necessary, to preserve the rhythmic integrity of both source and target measures. Music in the target measure remains instead of being replaced by the copied notes, and the selected notes are *deleted* from the source measure, replaced by rests. (Compare with "Copy and Merge," above.)

  This command can be very useful for moving notes from the treble-clef staff to bass-clef staff of a piano part—to correct split-point errors following a real-time transcription for example.

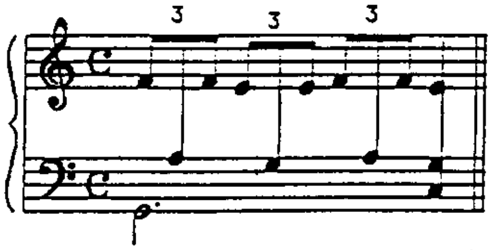
- Delete After Replace. You can think of this command simply as Move. It replaces all notes in the target measure with a copy of the selected notes, then deletes the notes from the source measure (leaving rests in their places). Once again, if you selected only certain notes from the source measure (for example, if you selected only the first and third of four quarter notes), rests will also appear in the appropriate positions in the target measure.

  This command, like Copy and Replace, replaces *all notes* in the target measure (if any), no matter how few you selected in the source measure. Therefore, it works best if the target measure is empty.

- Delete After Merge. If this option is selected, a copy of the selected notes appears in the target measure, occupying the same beats—but existing music in the target measure remains instead of being replaced by the copied notes, and the selected notes are *deleted* from the source measure, replaced by rests. (Compare with "Copy and Merge," above.)

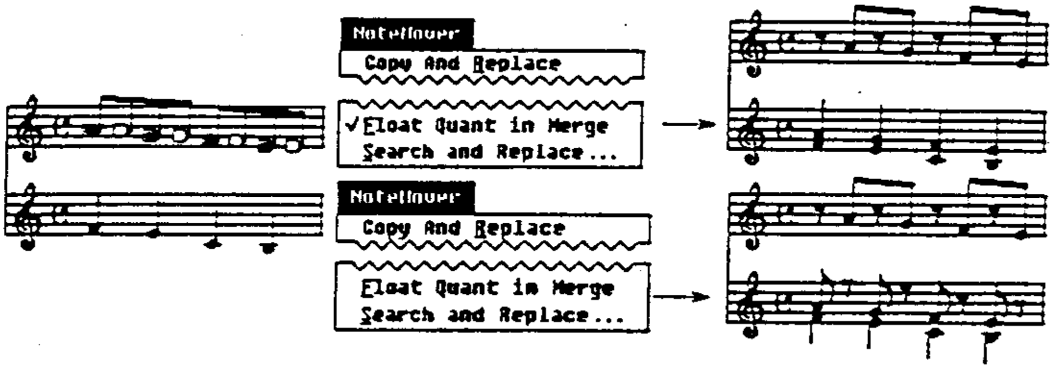
- Cross Staff. If you've chosen this command and dragged selected notes to a target staff above or below the source staff, Finale will draw their noteheads in the target measure as cross-staff notes. If the selected notes are beamed to nonselected notes, Finale will preserve the beaming and extend the stems as necessary. (Nothing happens if you drag notes to a target measure that's not above or below the source measure—the next measure on the same staff for example.)

  A cross-staff note created in this way still "belongs" to its source staff. It plays back over the source staff's MIDI channel and is affected by the source staff's dynamics. And you can only edit it by clicking the *source* measure with the Speedy Note Entry Tool. To restore a cross-staff note to its original staff, click the *source* measure with the Note Mover Tool ▣. Handles appear on all notes in the measure (including cross-staff notes). Select the cross-staff notes by clicking or drag-enclosing their handles, then press Delete. (You're not deleting the *notes*, just their cross-staff status.)



You can tell Finale to display cross-staff notes on their source staves, if you'd find your score easier to edit that way. You can restore them to their cross-staff positions when you're finished. For a description of the "Allow Cross Staffed Notes" check box, see "Options dialog box."

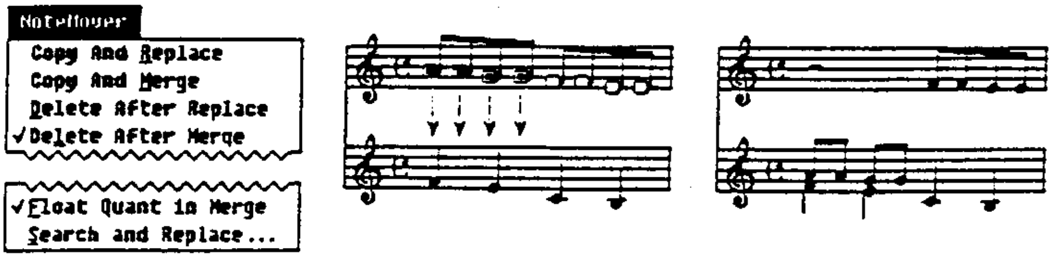
- Insert Before. If you've chosen this command, a copy of the selected notes will appear at the *beginning* of the target measure, regardless of their positions in the source measure. If the target measure was already full, any extra notes will be *deleted* from the end of the target measure.
- Append After. If you've chosen this command, a copy of the selected notes will appear at the *end* of the target measure, regardless of their positions in the source measure. If the target measure was already full, the notes you just copied will themselves be *deleted* from the end of the target measure—nothing will happen as a result of your copy. Use this command when the target measure is empty or only partially full.
- Float Quant in Merge. When Finale combines the selected notes (from the source measure) with the existing notes in the target measure using the Copy and Merge or Delete After Merge commands, it needs to know how to notate the resultant measure if the source and target measures contained notes of *different rhythmic values on the same beat*. Should it notate each set of notes as an independent voice (stems up and stems down)? Or should it expand the rhythmic values of some of the notes so that they're simply additional notes on the existing stems of the target measure? (See the figure below).



At left, every other eighth note has been selected (in the source staff). If "Float Quant in Merge" is selected when the Delete After Merge operation is performed (top right), the selected eighth notes are merged with the quarter notes in the lower staff. If "Float Quant in Merge" is not selected, the selected notes maintain their rhythmic independence, and are notated as Voice 2 (bottom right).

Choose Float Quant in Merge if you want Finale to attempt to merge the source and target notes together into a single polyphonic voice (only one set of stems). If Float Quant in Merge isn't selected, Finale will notate the source and target notes as two rhythmically independent voices (one stems-up and the other stems-down).

If Finale can find no way to combine the two sets of notes into a single voice, it will create rhythmically independent voices regardless of your Float Quant in Merge setting, as shown here:



If you try to merge two voices of completely different rhythmic patterns (middle), Finale creates two independent voices in the target staff (right) regardless of your "Float Quant in Merge" setting.

You can also turn this option on or off by choosing Options from the Special menu and clicking Float Quant in Note Mover.

- Search and Replace. After selecting a note or group of notes, choose this command if you want to perform a *search and replace* on the selected notes—to find every occurrence of them in the score and modify each occurrence in some way.

  For example, you could use the Search and Replace command to change every occurrence of a note to its enharmonic equivalent. You could also use it to renotate all occurrences of a recurring motif. For full instructions on the use of this feature, see "Search and Replace" in the *Finale Encyclopedia.*

  The first dialog box to appear is the "Do you want to search for a match..." dialog box, where you can specify whether Finale should consider the *octave register* or the *rhythmic pattern* of the selected notes in its search for matching motifs. See "'Do you want to search for a match...' dialog box."

  After clicking the appropriate button, you'll see the Alteration for Slot (#) dialog box, which lets you specify how you want to modify each occurrence of the selected motif. You can specify a different transposition for each note in the pattern. See "Alteration for Slot (#) dialog box."

  When you return to the score, Finale adds a new menu—Search and Replace—to the menu bar, containing several commands for conducting the search. For a full description, see "Search menu."

  Finale offers an alternate method of accessing the Search and Replace feature that doesn't involve making menu selections. See "Search and Replace 'button bar.'"

138 Note Shape Assignment dialog box

HOW TO GET THERE

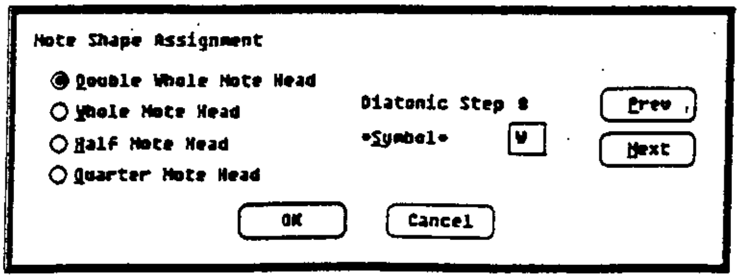
To define note shapes for one staff at a time: Choose Floats from the Special menu. Select Float Note Shapes and click OK. Click the Staff Attributes Tool, and click the handle of a staff whose note shapes you want to modify. Click Float Note Shapes and click OK.

To define note shapes for the entire piece: Choose Floats from the Special menu. Select Enable Note Shapes and click OK.

WHAT IT DOES

The Special Tools Tool lets you change normal noteheads to X noteheads, diamond noteheads, and so on, on a *case-by-case* basis. There may be times when you need *every* occurrence of a certain pitch to have a certain shape. "Shape-note" gospel music uses such a system as do many drum parts (Xs to indicate hi-hat and cymbals, normal noteheads to indicate snare, tom-toms and bass drum). This dialog box lets you specify a different note shape for four durations of every diatonic note of the scale.

You can also use this feature for creating rhythm part slashes, by using the slash mark instead of a notehead (see "Guitar parts" in the *Finale Encyclopedia*).



Note Shape Assignment

● Double Whole Note Head
○ Whole Note Head
○ Half Note Head
○ Quarter Note Head

Diatonic Step 8
•Symbol• W

- **Double Whole Note Head ◆ Whole Note Head ◆ Half Note Head ◆ Quarter Note Head.** These are the four notehead shapes that Finale uses. Click the appropriate radio button to specify the notehead shape you want to replace with a different shape.

  The default notehead shapes are as follows:

Quarter Note Head (also used for 8th notes and smaller note values)	●
Half Note Head	○
Whole Note Head	○
Double Whole Note Head	|○|

  Bear in mind that you can specify a different notehead shape for *each* of these noteheads for *each* diatonic step of the scale.

- **Diatonic Step (#).** You can specify a different notehead shape for each scale degree. This indicator identifies the currently selected scale degree. The first note of the scale is *zero*, not 1. Thus G in the key of C is scale degree 4, not 5. You scroll through the scale degrees by clicking Prev and Next.

- ***Symbol*.** The character displayed in this text box is the alphabetic equivalent of the particular notehead shape you're specifying. It appears in the System 12-point font, regardless of what it looks like in the music font. Even if you've typed Shift-w (to produce a double whole notehead in Petrucci), you'll see a W in this text box.

  Instead of looking up the alphabetic equivalent for the music symbol you want, click the word *Symbol*. Finale displays a selection box containing every character (letter, symbol, or marking) in the font. Click the shape you want to use as the replacement notehead, and click OK. When you return to the dialog box, Finale enters the symbol's alphabetic System-font equivalent in the text box automatically.

- **Prev ◆ Next.** These buttons let you scroll through the diatonic steps for the selected staff. Remember that diatonic step 0 is the *first* note of the scale.

- **OK ◆ Cancel.** Click OK to confirm, or Cancel to discard, any changes in the note shape assignment you've made and return to the previous dialog box.

139

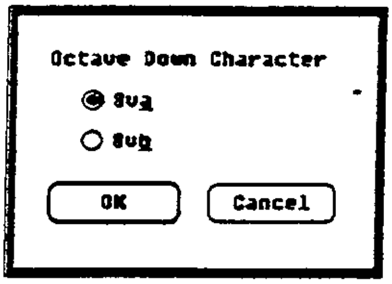
Octave Down Character dialog box

How to get there

Click the Simple Note Entry Tool to access the Simple Note palette. CTRL-click the 8va Under tool.

What it does

Finale's 8va Under Smart Shape tool lets you create an 8va marking with an intelligent dotted-line bracket that expands and contracts with the music it affects. This particular bracket ends with an *upward* hook, implying that it should be placed *underneath* the music it affects. Because an under-bracket is usually associated with an 8vb marking (instead of an 8va marking), this dialog box lets you specify which marking you want attached to the under-bracket in the current file.


Octave Down Character

● 8va
○ 8vb

- 8va ◆ 8vb. Select the marking you want to appear at the beginning of any under-bracket you place into the file.
- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, your selection and return to the score.

140

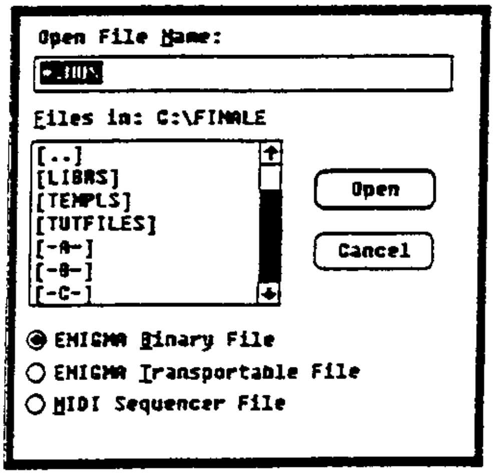
Open File Name dialog box

How to get there

There are four ways to get to the Open File Name dialog box. Choose Open from the File menu. Choose Split Orchestral File from the File menu. Choose Open from the File menu, click MIDI Sequencer File, double-click a filename, click Set Track-to-Staff List, and click Load. Click the Transcription Tool, click a measure, and choose Open from the File menu.

What it does

This dialog box allows you to open a file.


Open File Name: *.MUS

Files in: C:\FINALE

[..]
[LIBRS]
[TEMPLS]
[TUTFILES]
[-A-]
[-B-]
[-C-]

● ENIGMA Binary File
○ ENIGMA Transportable File
○ MIDI Sequencer File

- Open File Name [text box]. To select a file, type its pathname (including its extension [.MUS, .ETF, .MID, .TRK, or .NOT]) or follow the steps below.
- Files in [scroll list]. The text above the scroll list indicates the current directory. The scrollable list allows you to change drives and directories. Double-click a drive symbol,

[-A-] or [-C-], to change drives. Double-click the parent directory symbol [..] to move "outward" through the directories on your disk. Double-click a directory name, such as [FINALE], to open a directory. Click a file to select it.

- Open. Click Open to open a selected file. Finale opens the file and returns to the score. You can double-click a filename to combine the steps of selecting a file and clicking Open.
- Cancel. Click Cancel to return to the score without opening the file.

If you choose Open or Split Orchestral File from the File menu, three radio buttons appear at the bottom of the Open File Name dialog box:

- ENIGMA Binary File. Select this radio button if you want to open a standard Finale (notation) file.
- ENIGMA Transportable File. Select this radio button if you want to open an ENIGMA Transportable File.

  This special file contains all of the information in your Finale file in *text-only format*, so that it can be read by other brands of computers running an ENIGMA-based music program (such as Finale or MusicProse on the Macintosh)—or even your word processor. (ENIGMA is the underlying software technology that drives Finale.)
- MIDI Sequencer File. Select this radio button if you want to open a standard MIDI file.

  Another dialog box appears, in which you can specify which of the three kinds of MIDI file you want to create. (See "'Do you want to create a MIDI Sequencer File...' dialog box.")

141

Optimizing a System of Staves dialog box

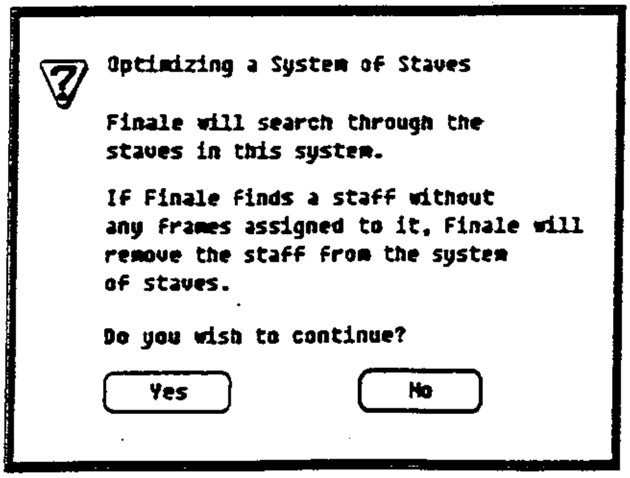
How to get there

Click the Page Layout Tool. Finale switches to Page View, if it isn't there already. Click the page containing the system you want to optimize. Click Staff Systems, click the handle of the system you want to optimize, then click Optimized.

What it does

In published full scores, it's customary to *omit* from a system any staves that consist entirely of rests. The result is a more compact and readable score. In Finale, this process of suppressing the printing of empty staves within each system is called *optimizing staves*.

To optimize staves in all (or several) systems, the easiest method is to choose Optimize Staves from the Page Layout menu. However, there may be times when you want to optimize only a single staff, or to specify that only *certain* staves be omitted from a system (you may not want the treble-clef staff of a piano part deleted, even if it's empty). This dialog box simply explains the optimization process and asks if you want to continue. (For more complete instructions on Optimizing, see "Optimizing staves" in the *Finale Encyclopedia*.)



Optimizing a System of Staves

Finale will search through the staves in this system.

If Finale finds a staff without any frames assigned to it, Finale will remove the staff from the system of staves.

Do you wish to continue?

- Yes. Click Yes to indicate that you want to continue. Finale now displays the "Do you wish to be asked..." dialog box, in which you can tell Finale to ask you whether to delete each empty staff within the system on a case-by-case basis (See "'Do you wish to be asked...' dialog box.")
- No. Click No to return to the Page Layout window without optimizing the system.

142

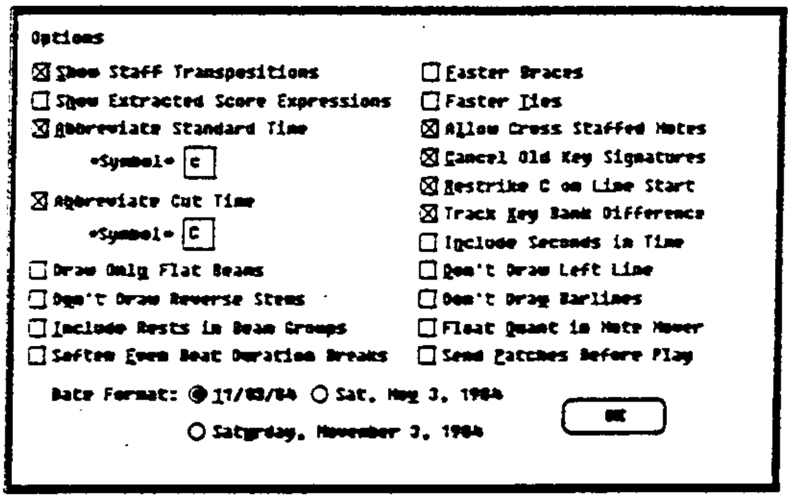
Options dialog box

How to get there

Choose Options from the Special menu.

What it does

This dialog box contains options governing the way Finale operates as you work. Most have to do with the way it displays your music (such as Draw Only Flat Beams or Show Staff Transpositions). Others have to do with the functioning of various tools.



Options

☒ Show Staff Transpositions
☐ Show Extracted Score Expressions
☒ Abbreviate Standard Time
•Symbol• C
☒ Abbreviate Cut Time
•Symbol• C
☐ Draw Only Flat Beams
☐ Don't Draw Reverse Stems
☐ Include Rests in Beam Groups
☐ Soften Even Beat Duration Breaks
☐ Faster Braces
☐ Faster Ties
☒ Allow Cross Staffed Notes
☒ Cancel Old Key Signatures
☒ Restrike C on Line Start
☒ Track Key Bank Difference
☐ Include Seconds in Time
☐ Don't Draw Left Line
☐ Don't Draw Barlines
☐ Float Quant in Note Mover
☐ Send Patches Before Play

Date Format: ● 11/03/84 ○ Sat, Nov 3, 1984 ○ Saturday, November 3, 1984

- Show Staff Transpositions. With Finale, any staff that's had a transposition applied with the Staff Attributes Tool always prints in its transposed key when you extract parts. However, you do have the option of viewing the full score in either its transposed or concert form. Select this check box if you want Finale to display the score showing transposing instruments in their transposed keys. If you don't select it, all staves will appear in concert key. (Music you enter using the Simple Note or Speedy Note Entry tools is considered *already transposed*. If you play a C on the MIDI keyboard, it appears as a C on the transposed staff, even though it will *play back* as some other note, because you've just entered a *written* C.)
- Show Extracted Score Expressions. Through the use of Staff Lists, you can use the Score Expression Tool to place a marking in only certain staves in the *full score*, but in a different set of staves (usually all of them, or all staves in an instrumental section) in the *extracted parts*. By selecting this option, you tell Finale to display Score Expressions as they'll appear in the extracted parts (which usually means you'll see each marking in more staves). If this option isn't selected (which is the default condition), you'll see the markings only in the staves you specified for display in the full score.
- Abbreviate Standard Time ◆ •Symbol•. Select this option if you want Finale to substitute the C—or "common time"— symbol instead of the standard 4/4 time signature. If you want to specify a different symbol, you can enter its System 12-point equivalent in the text box, or—a much easier way—click the word •Symbol•. Finale displays a palette containing every symbol in the music font.* Click the symbol you want to use in place of 4/4, and click OK.

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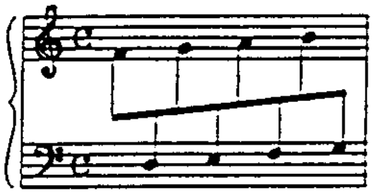
* The font whose characters appear in this selection box is the one you've specified by choosing Font Selection from the Special menu and clicking Time.

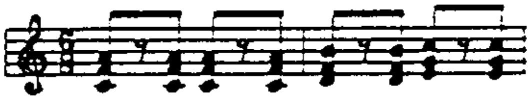
O OPTIONS DIALOG BOX

- **Abbreviate Cut Time ◆ *Symbol*.** Select this option if you want Finale to substitute the C—or "cut time"— symbol instead of the 2/2 time signature. If you want to specify a different symbol, you can enter its System 12-point equivalent in the text box, or—a much easier way—click the word *Symbol*. Finale displays a palette containing every symbol in the music font. Click the symbol you want to use in place of 2/2, and click OK.
- **Draw Only Flat Beams.** In standard music notation, beams on eighth notes (and smaller values) slant at an angle corresponding to the melodic contour of the notes they connect. You may prefer nonslanting, horizontal beams—to minimize the jaggedness of beams in dot-matrix printing. Select this option to tell Finale to draw only horizontal beams.
- **Don't Draw Reverse Stems.** A *reverse stem* is one that's drawn on the "wrong" side of its notehead. It's encountered most frequently in conjunction with cross-staff notes, as shown.

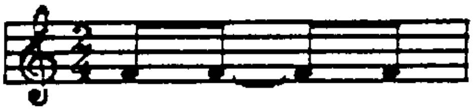
  You may find your score easier to edit if these stems are temporarily drawn on the correct sides of their noteheads. If so, select this option. You can restore these stems to reverse-stem status at any time by turning this option off again. (You might want to select Don't Draw Reverse Stems at the same time you deselect Allow Cross Staff Notes, so that all notes are temporarily drawn without their unusual beaming configurations.)



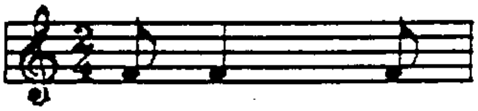
- **Include Rests in Beam Groups.** Select this option if you want Finale to extend beams over rests, instead of breaking beams between two notes separated by a rest.



- **Soften Even Beat Duration Breaks.** This option affects the way syncopations are transcribed by the HyperScribe or Transcription tools. For example, you might prefer each of the following notations under different circumstances:



Tied syncopation notation

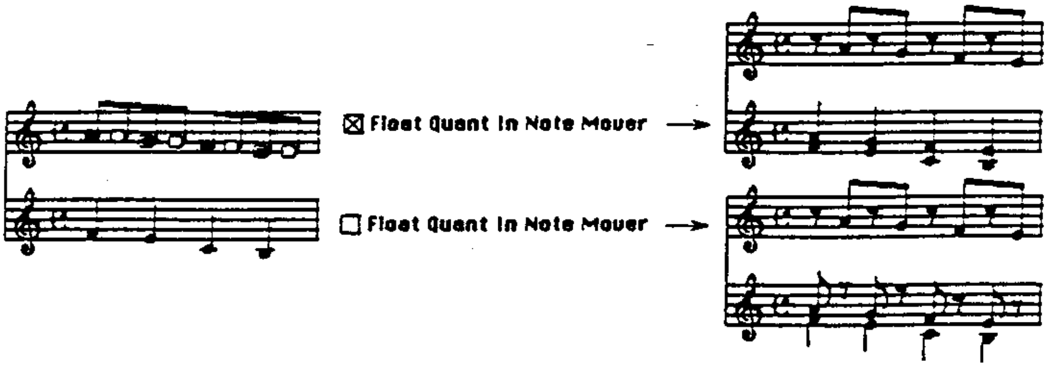


"Softened" syncopation notation

  Finale decides how to notate such syncopations based on two factors—the time signature and whether or not this option is selected. You must select this option *before* transcribing. (For a more complete discussion of ways in which this option interacts with the time signature, see "Syncopation" in the *Finale Encyclopedia.*)

- **Faster Braces ◆ Faster Ties.** These options affect only the screen display and non-PostScript printouts. When you select these options, Finale can redraw your screen faster by substituting a "stick-figure" stand-in for the actual tie or brace (meaning the "curly" piano brace). Even if you plan to print on a non-PostScript printer, you can take advantage of this slightly accelerated screen drawing capability while you're working on a file, and turn these options off just before you print.
- **Allow Cross Staffed Notes.** This option doesn't actually govern whether or not cross-staff notes are *allowed*—only whether or not they're *displayed*. If this check box isn't selected, Finale draws all cross-staff notes on their original or "source" staves, to make editing and proofreading easier for you. To restore cross-staff notes to their original places, select Allow Cross Staffed Notes. (When the option isn't selected, you can still create cross-staff notes with the Note Mover tool—you just won't see the results until you select Allow Cross Staff Notes.)

- **Cancel Old Key Signatures.** This option specifies whether or not Finale should "cancel out" the key signature currently in force—with the use of naturals—before changing to a new key signature. Select this option if you want the "canceling" naturals to appear.
- **Restrike C on Line Start.** If a key change to the key of C occurs at the end of a line, select this item if you want Finale to *repeat* the display of canceling accidentals by drawing them at the *beginning* of the new line. (The naturals appear at the end of the previous line whether this option is selected or not.)
- **Track Key Bank Difference.** Using the Key Signature Tool, you can create virtually any key signature. Each can have any note of the scale as its root. This option has to do with key changes from one key to another that have identical sharps or flats in the key signature, but aren't actually the same key (and are instead in different *modes*)—for example, from C minor to E♭ major. Select this item if you want Finale to treat such a key change in the usual way—by canceling the first key signature before displaying the second. If you don't select this option, Finale won't cancel the first key signature before displaying the second.
- **Include Seconds in Time.** Select this option if you want to include seconds (2:43:15) in the time stamp you apply to a file (using the number [#] sign in the Header/Footer Designer dialog box). See "Time stamping" in the *Finale Encyclopedia.*
- **Don't Draw Left Line.** In some cases—in the creation of single-line lead sheets—it's customary to omit the left barline at the beginning of each new system. Select this option if you want Finale to omit this left line.
- **Don't Draw Barlines.** Select this option to tell Finale not to draw any barlines in your piece—an option you might want if you're notating plainchant or other kinds of unmeasured music. Finale still works exactly the same—you can only use the Mass Mover tool in one-measure increments, for example. To hide an *individual* barline, double-click its handle with the Measure Attributes Tool highlighted, and select No Bar.
- **Float Quant in Note Mover.** When you use the Note Mover to combine the selected notes from a "source measure" with the existing notes in a "target measure" using the Copy and Merge or Delete After Merge commands, Finale needs to know how to notate the resultant measure if the source and target measures contain notes of *different rhythmic values.* Should it notate each set of notes as an independent voice (stems up and stems down)? Or should it expand the rhythmic values of some of the notes so that they're simply additional notes on the existing stems of the target measure?



At left, every other eighth note has been selected (in the source staff). If "Float Quant in Note Mover" is selected, when the Delete After Merge operation is performed with the Note Mover Tool (top right), the selected eighth notes are merged with the quarter notes in the lower staff. If "Float Quant in Note Mover" is not selected, the selected notes maintain their rhythmic independence, and are notated as Voice 2 (bottom right).

Choose Float Quant in Note Mover if you want Finale to attempt to merge the source and target notes together into a single polyphonic voice (only one set of stems). If Float Quant in Note Mover isn't selected, Finale will notate the source and target notes as two rhythmically independent voices (stems up and stems down).

You can also make this setting in the Note Mover menu (where it's called Float Quant in Merge). See "Note Mover menu" for a more complete discussion.

- Send Patches Before Play. Select this option if you want Finale to transmit initial patch information to your synthesizer just before it begins playback. You can set the initial patch either by individual staves (by clicking Set Output in the Staff Attributes dialog box of each staff) or by individual MIDI channels (by choosing Initial Patches from the Playback menu). You can't assign more than one patch to a MIDI channel (see "MIDI channels" in the *Finale Encyclopedia*).

  If you prefer to assign MIDI channels to patches on your *synthesizer* yourself, instead of letting Finale do it, don't select this option. If you've selected Send Patches Before Play, Finale resets any patch/MIDI channel configurations you've set on your synthesizer.

  You can also make this setting in the Playback Options dialog box (choose Playback Options from the Playback menu). See "Playback Options dialog box."
- Date Format. Click one of these three radio buttons to specify a short, medium, or long date format when Finale date-stamps its printouts. You create such a date stamp using the number (#) sign in the Header/Footer Designer dialog box. See "Date stamping" in the *Finale Encyclopedia*.

143

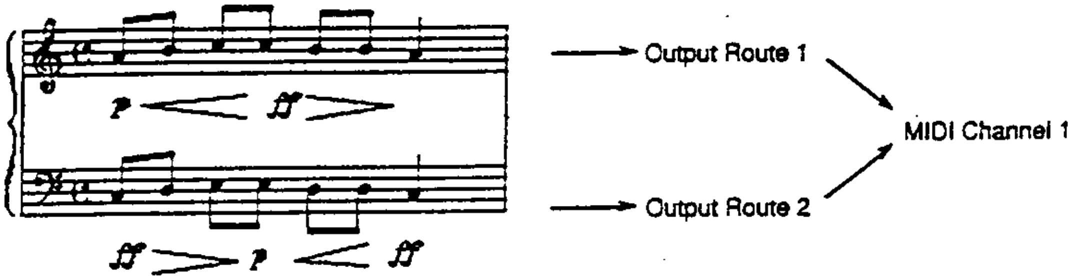
Output Route Configuration dialog box

HOW TO GET THERE

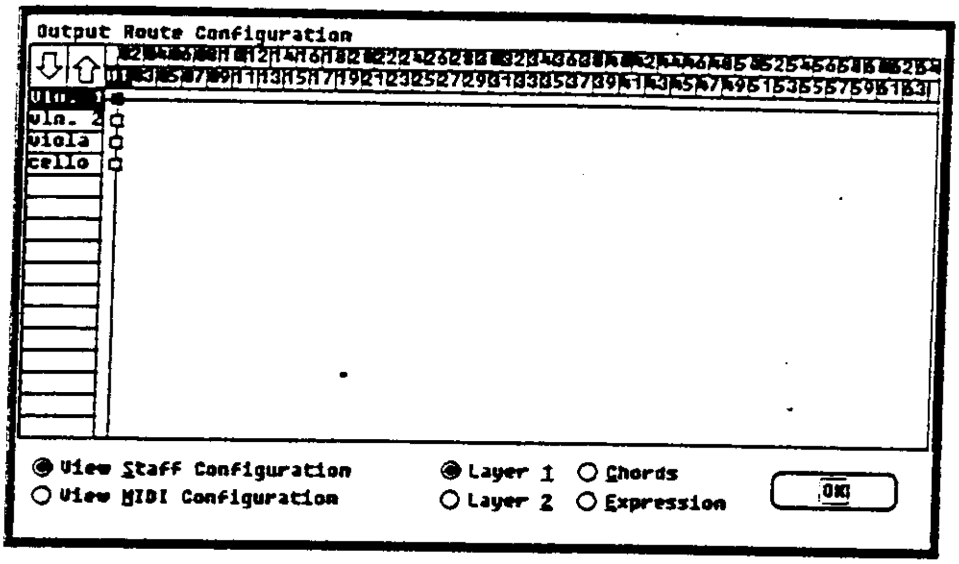
Click the Playback Tool . Choose Output Routes from the Playback menu.

WHAT IT DOES

An output route is a *dynamically independent subdivision* of a MIDI channel. By setting several staves to different output routes within the same MIDI channel, you can preserve their individual dynamics within that MIDI channel. For example, in the piano part below, both staves are playing over MIDI channel 1 (which, in turn, is set to a piano sound), but because each has a different Output Route number, their independent dynamics are preserved.



There are 64 possible Output Routes in Finale. If you simply want each staff to play over its own MIDI channel, just set the Output Route for each to the same number as its channel: staff 1 is Output Route 1 on MIDI channel 1, and so on. Because of the complexity of the possibilities, Finale provides this graphic dialog box, which lets you see all of your staff/Output Route/MIDI channel configurations at a glance.

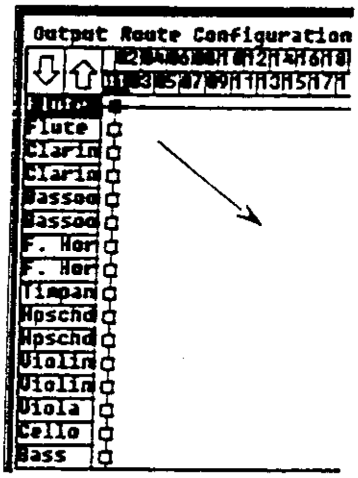


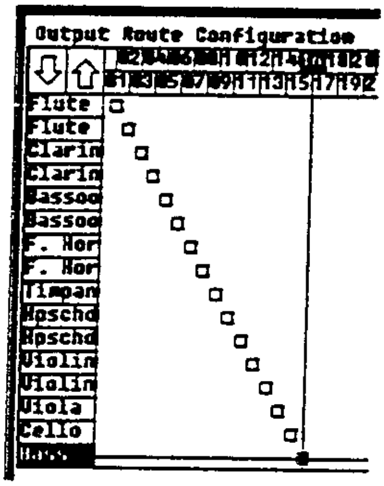
● View Staff Configuration
○ View MIDI Configuration
● Layer 1
○ Layer 2
○ Chords
○ Expression

- **View Staff Configuration.** When this radio button is selected you're viewing Staff Configurations, where you can assign each staff to an Output Route.

  In the column at the left side of the screen are the staff numbers (or names, if you've named the staves). Across the top of the screen are the 64 Output Routes. Drag the handle for each staff name (or number) to the right until it's under the appropriate Output Route number (or just click the spot you want it to move to). In this way, you assign a staff's playback to that Output Route. Horizontal and vertical lines extend from the handle as you drag to help you align a staff's handle under a particular Output Route number. If your list of staves is too long to fit on the screen, you can scroll down or up the list by clicking the arrows.

  A special technique: Instead of dragging (or clicking) a single handle at a time, you can *drag* through the display area, creating many staff/Output Route pairings as you go, as shown below.





- **View MIDI Configuration.** When this radio button is selected you're viewing MIDI Configurations, where you can assign each Output Route to a MIDI channel.

  In a column at the left side of the screen are the MIDI channels. Across the top of the screen are the 64 Output Routes. Drag the handle for each MIDI channel to the right until it's under the appropriate Output Route number (or just click the spot you want it to move to). In this way, you assign a MIDI channel to an Output Route. Horizontal and vertical lines extend from the handle as you drag to help you align a staff's handle under a particular Output Route number. You can direct as many Output Routes to a channel as you want, and each will have independent dynamics. (See the figure above for a quick way to assign many Output Routes at once.)

Since Finale allows up to 64 MIDI channels (16 through each of the computer ports), you may have to click the up and down arrows above the list of MIDI channels to scroll through the channel list.

- Layer 1 ◆ Layer 2 ◆ Chord ◆ Expression. You can assign each of these playback elements to a separate Output Route—allowing the music on each layer to have its own dynamics while playing on the same MIDI channel. You'll usually want to assign each layer to a different Output Route—but, by clicking View MIDI Configuration, you can send both of the Output Routes to the *same* MIDI channel (unless you want each layer to play over a different channel). (When you're viewing the MIDI configuration, these four radio buttons are dimmed.)

  If you don't want chord symbols to play back, route them to an unused MIDI channel. You can also specify an Output Route for the *Expressions* of a staff. If you want any Score Expressions in the staff to affect the notes in the staff, this number should match that of the layer (1 or 2) you want Score Expressions to affect. Otherwise—unless you plan to connect the computer to a MIDI-controlled mixing or lighting board—you can leave the Expression assignments alone.
- OK. Click OK to return to the score and confirm your Output Route configurations.

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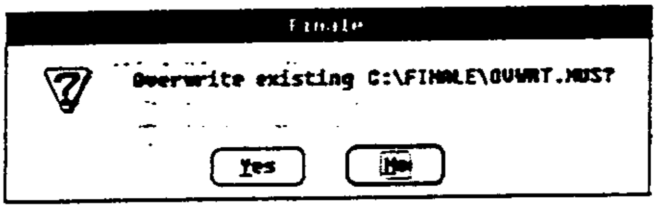
Overwrite Existing File dialog box

How to get there

Choose Save As from the File menu, give the file the same name as a file in the directory you're saving to, and click Save.

What it does

If you attempt to create a second file with the same name as an existing file in the same directory, Finale asks if you want to *overwrite* the original file with the one you're about to save.



Overwrite existing C:\FINALE\OVWRT.MUS?

- Yes ◆ No. Click Yes to replace the existing file with the file you're now saving. Click No to return to the Save As dialog box without replacing the existing file. If you still want to save the new file, change the name you've given it and try again.

1/45

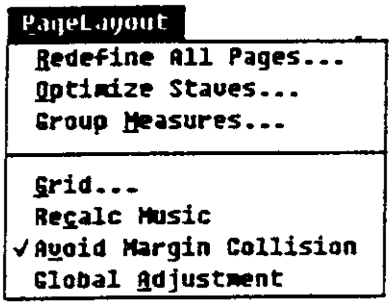
PageLayout menu

How to get there

Click the Page Layout Tool ▣ .

What it does

The first three commands in this menu are reformatting options that can apply to the entire file at once. The remaining commands are available only when you're in the Page Layout window, and affect your work only when you're there (see "Page Layout window").



- Redefine All Pages. This command applies the page size, page margin, and system margin information, along with the page percentage currently entered in the Format Variables dialog box to every page in the piece.

  In other words, you can change the formatting of your pages at any point. Simply choose Format from the Special menu and define the desired page size, margins, system specifications, and page percentage by entering numbers into the text boxes (see "Format Variables dialog box"). Then click the Page Layout Tool and choose Redefine All Pages from the Page Layout menu. Finale asks if you're sure you want to reformat all pages. Click OK to proceed.

- Optimize Staves. In published full scores, it's customary to *omit* from a system any staves that consist entirely of rests. The result is a more compact and readable score. In Finale, this process of suppressing the printing of empty staves within each system is called *optimizing staves.*

  Using this command, you can specify the systems you want optimized. Finale redraws your score (in Page View), omitting blank staves from the specified systems.

  Optimizing staves in Finale has another important benefit. It permits staves to be *independently movable* in Page View. Under normal circumstances, you can only move, respace, or rearrange staves in Scroll View, using the New Staff Tool. If you have optimized a system, the New Staff Tool works in Page View as well, letting you vary the positioning and spacing of staves as they'll appear on the printed page. Furthermore, you can change the *staff grouping* of staves that have been optimized, letting you change the way in which your staves are bracketed (using the Bracket Tool). See "Brackets: Staves" in the *Finale Encyclopedia.*

  When you choose this command, the Staff Optimization dialog box appears, letting you specify the range of systems you want optimized. If you don't change the default numbers (1 through 0), Finale will optimize *all* staves. (If you don't know the numbers of the systems you want to optimize, enter the Page Layout window by clicking any page. Click Staff Systems. Every system will be displayed with its number.)

  Finale *locks in* this staff configuration. If you return to Scroll View after optimizing staves and add some music to a staff in a system that no longer appears in Page View (because it's been optimized), the staff won't reappear. If you want to edit, reformat, enlarge, or reduce your music, *remove optimization* beforehand (by choosing Optimize Staves again and selecting Remove Staff Optimization). You can reapply optimization again later. For this reason, it's best to make optimization the *last* thing you do before printing, after the piece has been formatted, proofread, and given its final layout. For a more complete discussion of the options in the dialog box, see "Staff Optimization dialog box."

- Group Measures. This command displays the Mass Measure Grouping dialog box, which lets you specify how many measures you want on a line (in each system).

  Finale performs this arrangement through the use of *measure groups*. A measure group is a set of measures whose positions are fixed, so that even if the arrangement of other measures changes, those in a group will remain together in the same system. They won't be affected by measure-rearranging commands like Recalc Music. The only way to remove measure groups from the piece (to ungroup the measures) is to choose Recalc Music from the Edit menu while pressing Shift. (See "Mass Measure Grouping dialog box.")
- Grid. The Grid command provides a visual background grid superimposed on the layout area. You may wish to use the grid as a visual reference when laying out your pages. One of the options in the Grid Definition dialog box is for the display of an inch ruler along the sides of the page display area. For a more detailed description, see "Grid Definition dialog box."
- Recalc Music. This command is identical to the Recalc Music command in the Edit menu. After you make any changes in the page size, page margins, or system margins, you may notice that your measures in Page View are either cramped or much wider than they need to be. Choose Recalc Music to tell Finale to correct the measure layout so that all measures are neatly justified on a line, with each measure only as wide as it needs to be.

  There are two special uses of this command. If you press Shift while choosing Recalc Music, Finale removes any *measure groups* you've created, thus "unlocking" each measure from the others in each group (see "Measure layout" in the *Finale Encyclopedia*). If you're using a PostScript printer to print a file that has many key and time signature changes within a system, you may notice peculiar spacing of the key or time change at the end of the line. If that's the case, press CTRL while choosing Recalc Music. Finale will perform a "floating-point" recalculation that will correct the printout problem (but may make the screen display appear slightly misaligned).
- Avoid Margin Collision. If this menu item is selected (that is, if it displays a check mark) in the Page Layout window, Finale won't let you drag a system so that it's superimposed on another system or beyond the page margins. Nor will it let you drag the page margins beyond the boundaries of the page. It's a good idea to leave this option selected. Without it, you could accidentally drag a system so that it overlaps the preceding system—or even drag it off the page completely.
- Global Adjustment. If this menu item is selected (that is, if it displays a check mark) in the Page Layout window, every change you make to the page size or margins on one page will affect *all pages* in the file. Similarly, any change you make to one system (indenting it, dragging it up or down, and so on) will affect *all systems* in the file. If Global Adjustment isn't selected, the changes you make only affect the currently displayed page (or the currently selected system).

146

Page Layout window

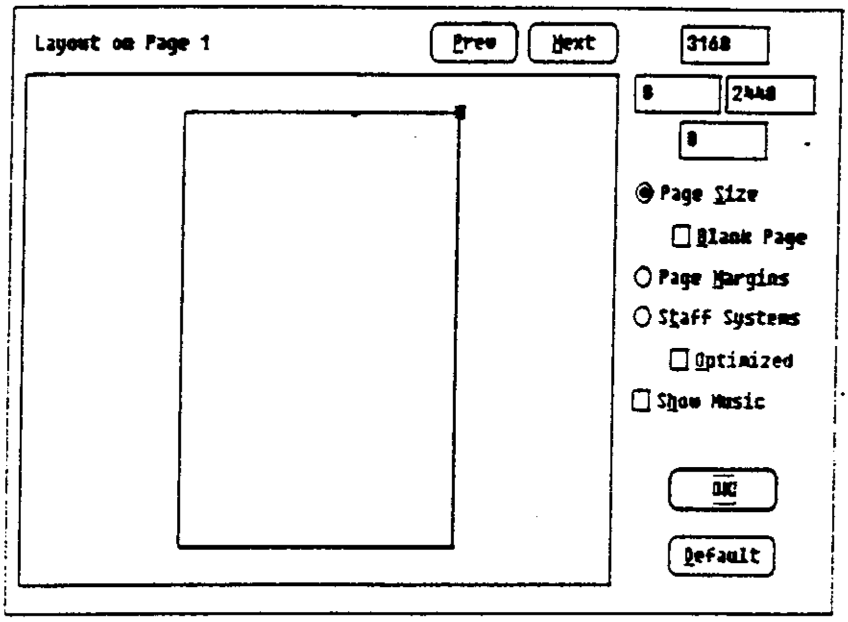
HOW TO GET THERE

Click the Page Layout Tool . Finale switches to Page View, if it's not already there. Click the page whose layout you want to change.

WHAT IT DOES

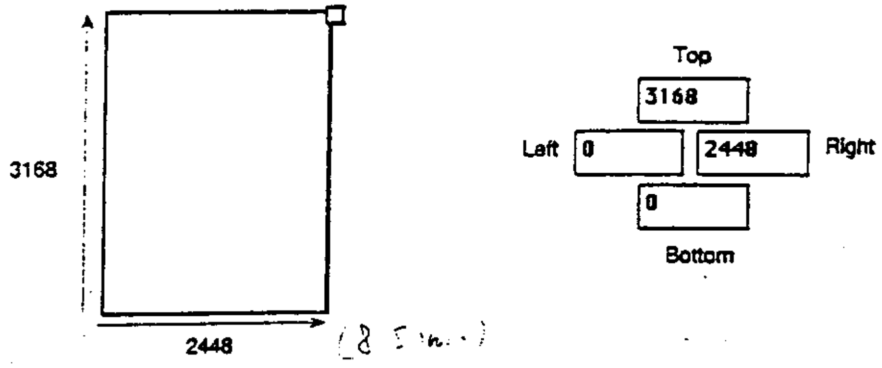
Use the Page Layout window to change system placement or indentation, margin widths, and page sizes on either a case-by-case or global basis. (If you want a change you're making to affect *all* pages in the file, make sure Global Adjustment is selected in the Page Layout menu.) You can also optimize one system at a time. For a complete discussion of page layout, see "Page layout" in the *Finale Encyclopedia.*

Any changes you make to page size, system width or margin width will affect the *measure layout* of your file—the measure widths, and the number of measures that fit on a line. Such changes may result in strange measure spacing until you choose Recalc Music from either the Page Layout or Edit menu.



- **Layout on Page (#).** This indicator identifies the page you're editing.
- **Prev • Next.** Click these buttons to view the previous or next page of the piece, respectively.
- **[Four text boxes].** In these text boxes, Finale displays the EVPU measurements for the selected page, margin, or system (there are 288 EVPUs to an inch). See "Page Size," "Page Margins," and "Staff Systems," below, for explanations of these numbers.
- **Page Size.** When this radio button is selected, Finale displays a mockup of the page itself. By dragging the handle in the upper-left corner, you can resize the page (when you release the mouse button, Finale centers the newly-sized page in the window).

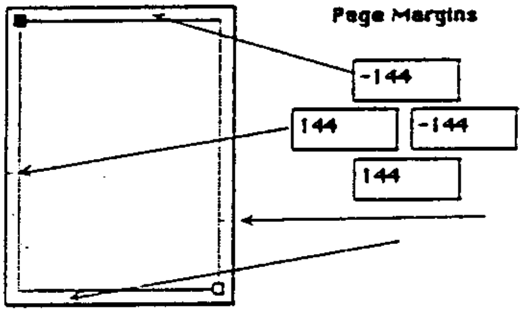
  As you drag the handle, the numbers in the *number boxes* (in the upper-right corner of the window) change. You can also enter EVPU values (288 per inch) directly into the number boxes. To see the effect of the new EVPU values on the "mockup," click anywhere in the "mockup" area of the window. The number boxes control the page size as follows:



The dimensions of a Finale page are measured in EVPUs (288 per inch) from the bottom-left corner; therefore, the Left and Bottom coordinates are usually zero. You can change the page size either by dragging the handle at the upper-right corner of the page or by entering new numbers in the text boxes (right).

If you're not happy with your changes, click Default to restore the page to its original size and shape. This restores the page to the dimensions specified in the Format Variables dialog box (Special menu).

- Blank Page. Click Blank Page if you want the currently displayed page, as identified by the Layout on Page (#) indicator, to be blank. Finale shifts the music on this and all subsequent pages "to the right" by one page. Finale *never* deletes any of your music—it simply inserts a blank page into the score and pushes existing music onto later pages.
- Page Margins. Select this radio button to edit the page margins. A dotted line appears inside the page outline, representing the margins. Again, as you drag the handle, the numbers in the number boxes change. You can also enter EVPU values (288 per inch) directly into the number boxes, which control the page margins as follows:



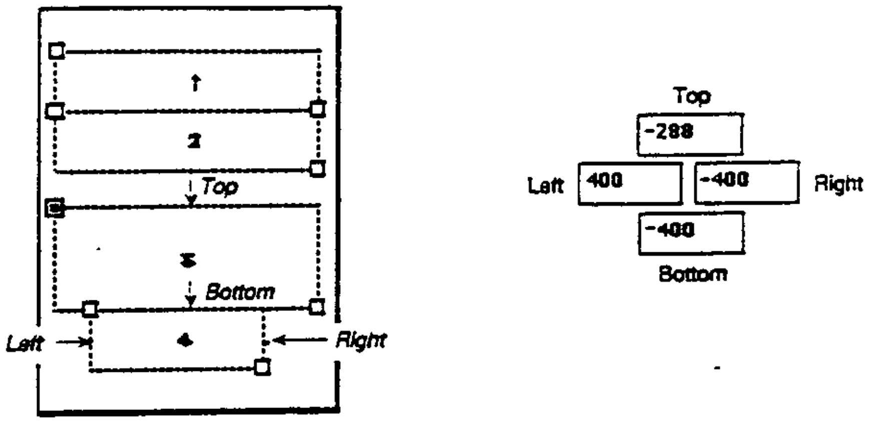
The Page Margin measurements are the distances between each margin and the edge of the page. The default page margins are half an inch.

As before, click Default to undo any changes.

- Staff Systems. Select this radio button to edit the individual systems on this page. Each is represented by a dotted-line rectangle. To indent a system, drag its upper-left handle to the right. To move a system (and subsequent systems) up or down on the page, drag the handle up or down. To change the space between a system and the one that follows it, drag its lower-right handle up or down.

  It's best to drag systems *only as a means of adjusting individual systems*. If you want to change the distance between *all* systems, choose Global Adjustment (from the Page Layout menu) before dragging. The default distance between systems is determined by the distance between the top staff and the *top of the window* in Scroll View. See "Distances—To set the distance between systems" in the *Finale Encyclopedia* for a more complete discussion.

  Unless you turn off Avoid Margin Collisions in the Page Layout menu, Finale won't let you drag a system on top of another one. Instead of dragging, you can enter EVPU values (288 per inch) directly into the number boxes. The number boxes control the systems as follows:



Top -288

Left 400

Right -400

Bottom -400

The system margins are the distances between each edge of the system and the page margin (on the right or left) or the next system (above or below). Usually the Top, Left, and Right system margins are zero, because each system neatly abuts the page margins (or the system above it). The bottom system margin—the small amount of space between the bottom of one system and the beginning of the next—defaults to –200 (about 3/4 inch). In the figure above, all of these default values have been changed to illustrate their effects on your page layout.

When you're viewing Staff Systems, you'll notice a boldface number on each system, and another at the bottom of the page. The numbers on the systems themselves are simply the system numbers, to help you identify each system, so that you'll be aware if the system layout has shifted. The number at the bottom of the screen represents the additional space needed to fit the first system of the next page onto this page, in EVPUs. If this number is 288, you must create one more inch of space on the current page in order to "pull" the following system (from the top of the next page) onto the current page.

To restore any system to the dimensions specified in the Format Variables dialog box (Special menu), click its handle, then click Default.

- Optimized. After selecting a staff system by clicking its handle, you can click Optimized. Finale displays a series of dialog boxes, guiding you through the process of deleting blank staves from the selected system, in order to minimize the total size of the printed full score. This check box is best used if you only want to optimize *one* system. The Optimize Staves command (Page Layout menu) can quickly and efficiently optimize *more than one*—or every—system in your piece.

  Use this option if you want to control *which* empty staves are removed from a system. After you click Yes in the first dialog box, Finale asks if you want to be asked before it removes each blank staff. In this way you can (for example) prevent the blank treble-clef staff of a piano part from being deleted. See "Optimizing staves" in the *Finale Encyclopedia* for a more detailed discussion.

- Show Music. Click Show Music any time you want to see the actual music, greatly reduced, and get a rough idea of how your changes are affecting the score. (While Show Music is on, you can't do any editing. Turn Show Music off first.)

- OK. Click OK to return to the score, where Finale redraws the music, incorporating any page layout changes you've just made. Be sure to choose Recalc Music from the Edit menu.

- Default. You can restore a system, page margin, or page size to its "original" (Default) settings by clicking the Default button. The default system positions, page margins, and page size are specified in the Format Variables dialog box (choose Format from the Special menu).

  You can use this relationship to your advantage if you need to vary these parameters within a single file. Set up the Format Variables to define the first page layout. Then, after entering the music, change the Format Variables so that they define a secondary page size, margin, or system position. Enter the Page Layout window so that the target page (or margin or system) is displayed and click Default. The page size, margin, or selected staff system will adopt the secondary page layout you specified in the Format Variables dialog box. See "Page layout" in the *Finale Encyclopedia* for a more complete discussion.

147

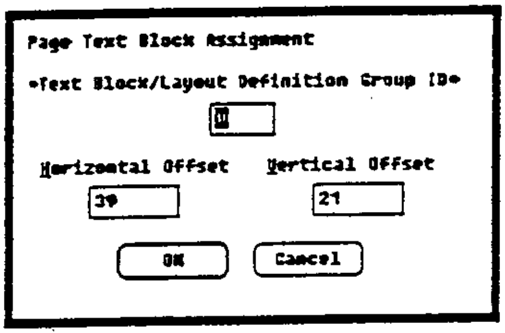
Page Text Block Assignment dialog box

How to get there

- Click the Text Block Tool. In Page View, double-click anywhere on the page, or double-click an existing text block's handle.

What it does

There are two kinds of text blocks. A *Measure* text block, which you create in Scroll View, remains attached to its measure (even if the measure's position in the score shifts). A *Page* text block, which you create in Page View, remains fixed to its location on the specified page (regardless of how the music is repositioned around it).

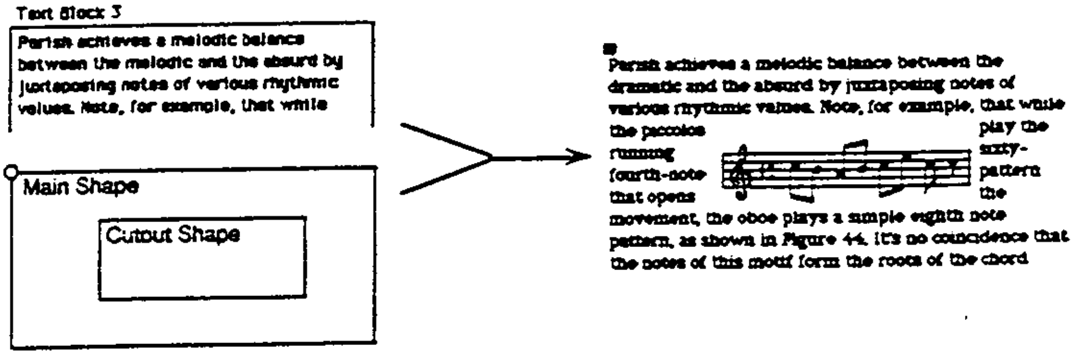


Text Block/Layout Definition Group ID: 0

Horizontal Offset: 39

Vertical Offset: 21

In this dialog box you specify which combination of raw text and layout definition you want to use. You can also specify a precise position for the text block relative to the top and left margins of the page.



Parish achieves a melodic balance between the melodic and the absurd by juxtaposing notes of various rhythmic values. Note, for example, that while

Parish achieves a melodic balance between the dramatic and the absurd by juxtaposing notes of various rhythmic values. Note, for example, that while the piccolos play the running sixty-fourth-note pattern that opens the movement, the oboe plays a simple eighth note pattern, as shown in Figure 44. It's no coincidence that the notes of this motif form the roots of the chord

There are two parts to a text block: the raw text itself (top left) and the layout definition—the shape into which it's "poured," including any cutout shapes (bottom left). To create examples like this one, position the musical excerpt so that it falls in the cutout shape.

- *Text Block/Layout Definition Group ID*. This number identifies the text block you're editing. If the number is 0, click the words *Text Block/Layout Definition Group ID* to enter the Text Block/Layout Definition Group dialog box, in which you assemble the two components of a text block (the text itself and the *layout definition*, or shape, that contains it).

  If the number in the text box isn't zero (or if you enter a number yourself), click *Text Block/Layout Definition Group ID* to view the Text Block/Layout Definition Group dialog box for the corresponding text block.

- Horizontal Offset ◆ Vertical Offset. These numbers, in EVPUs (288 per inch), specify the position of the text block's handle in relation to the page you clicked. The Horizontal Offset is measured from the left page margin (a positive number moves the handle to the right, a negative number moves it to the left). The Vertical Offset is measured from the top page margin (a negative number moves the handle downward, a positive number moves it upward). While you can enter numbers into these boxes to specify extremely fine positioning of the text block, you'll probably find it easier to position it manually by dragging its handle in the score.

- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, any changes you've made in this dialog box and return to the score.

148

Parameters dialog box

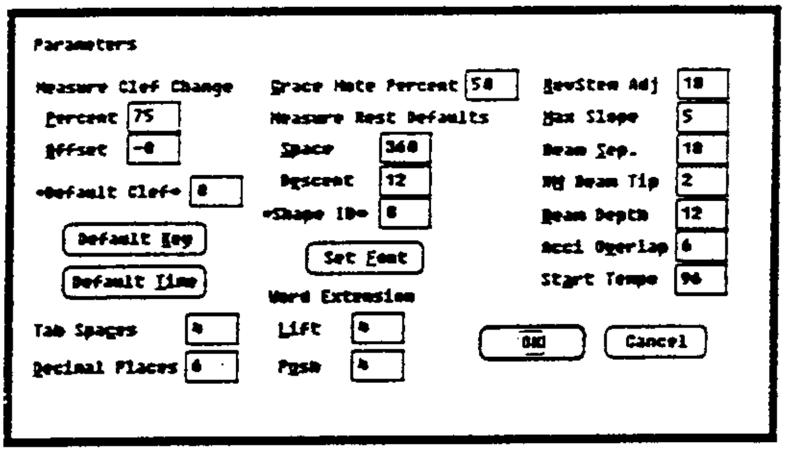
How to get there

Choose Parameters from the Special menu.

What it does

The Parameters dialog box contains a collection of miscellaneous Finale settings. Most let you establish default values for Finale variables: the size of grace notes, the key and time signature of a new Untitled file, the shape used for a multimeasure rest (when you extract parts), and so on. Some are extremely technical parameters governing Finale's algorithms for beaming and the placement of accidentals.

If you make adjustments to these variables but don't want to have to change them each time you create a new file, either save them as part of DEFAULT.MUS or store them in a Global Settings Library.*



Parameters

Measure Clef Change
Percent 75
Offset -8
<Default Clef> 0
Default Key
Default Time
Tab Spaces 4
Decimal Places 6

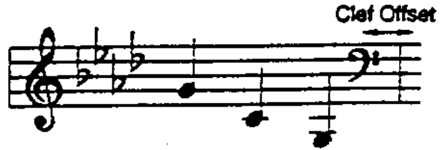
Grace Note Percent 50
Measure Rest Defaults
Space 360
Descent 12
<Shape ID> 0
Set Font
Word Extension
Lift 0
Push 4

RevStem Adj 10
Max Slope 5
Beam Sep. 10
Hf Beam Tip 2
Beam Depth 12
Acci Overlap 6
Start Tempo 96

OK Cancel

- Measure Clef Change: Percent. This number specifies the default size of an *inserted* clef (that occurs mid-staff), expressed as a percentage of full size. (If the inserted clef is a *multiple clef*—one that appears in the middle of a measure—you can then override this default reduction. See "Multiple Clefs dialog box.") The default value is 75%.

- Measure Clef Change: Offset. This number sets the distance, in EVPUs (288 per inch), between an inserted clef and the barline it precedes:

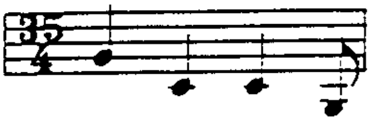


This offset applies only to "single" Finale clefs—those that appear just before the left barline of the measure they're to modify. (Contrast with Multiple Clefs, which occur mid-measure.) The default value is -8 (a negative number, because it's being measured *backward* from [to the left of] the barline).

---

* To create a Global Settings library from the settings in your file, choose Make Library from the File menu. Select Global Settings and click OK. Name the new library (be sure to include the extension .LIB). When you want to load these settings into a different file, choose Load Library from the File menu. In the dialog box that appears, locate and double-click the Global Settings library file.

- ***Default Clef***. This number identifies the default starting clef of a new staff and any floating measures you create with the Arbitrary Music Tool. (Finale's usual default starting clef is the treble clef, number 0.) If you know the number of the clef you want to specify for all new staves, you can enter it in this text box (the available clefs are numbered 0 through 7). You may find it easier to click the words *Default Clef*. Finale displays a palette of all eight available clefs. Double-click the clef you want. Finale enters its number in the *Default Clef* box automatically.
- **Default Key ◆ Default Time.** Click these buttons to display the Key Signature and Time Signature dialog boxes, respectively. In these boxes you can set the default key and time signature for any completely new file you create. (If DEFAULT.MUS is in place, you're not starting completely from scratch when you choose New from the File menu—unless you press CTRL as you do so.) These are also the defaults, in the *current* file, for any new Arbitrary Music measures you create, or for any measures you *insert* before the first measure of the piece.
- **Tab Spaces.** You enter a number in this text box to specify how many spaces you want Finale to "type" for you when you press Tab while entering the text for lyrics or text blocks. (Finale considers a tab in a set of lyrics an "end-of-syllable" mark, just like a space or hyphen.)
- **Decimal Places.** When you create a composite meter (using the Time Signature Tool) that includes a fraction in the numerator, it's displayed in decimal notation when it appears in the score.

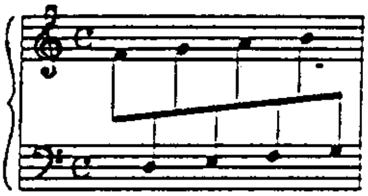
  This number specifies the maximum number of decimal places you want Finale to use when it expresses these fractional numerators.
- **Grace Note Percent.** This number specifies the size of grace notes in your file, expressed as a percentage of normal-sized notes. The default is 50%.
- **Measure Rest Defaults: Space ◆ Descent ◆ *Shape ID* ◆ Set Font.** These variables define the display of multimeasure rests in the parts you extract from this file. You can also make these settings from similar dialog boxes that appear when you use Special Part Extraction (Edit menu), Compile PostScript Listing (File menu), or Print Parts (File menu). This dialog box is where you specify the multimeasure rest characteristics for scores whose parts you extract using Split Orchestral File from the File menu. (See "Extracting parts" in the *Finale Encyclopedia* for a more complete discussion of these items.)

  The number in the Space text box specifies the *minimum* width, in EVPUs (288 per inch), of a multimeasure rest measure (it may be stretched somewhat wider when Finale justifies the systems on the page).

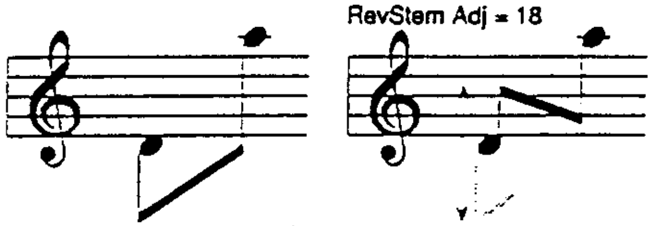
  You can set the font for the number that appears over the rest by clicking Set Font. You determine its position by entering a value in the Descent field. (The descent is measured from the top line of the staff, which has a value of zero. The larger the Descent value—measured in EVPUs—the lower the number will be relative to the top staff line.)

  Finally, the shape for the multimeasure rest itself is identified by the number in the *Shape ID* box. If you've loaded a multimeasure rest library into this file, you can view these shapes by clicking the words *Shape ID*. A palette of the shapes you've loaded into this file appears. If you want to create your own, click Create to enter the Shape Designer, but you'll save time by loading the multimeasure rest library supplied with your Finale package. (Choose Load Library from the File menu. Open the LIBRS directory, and double-click MEASREST.LIB. The two multimeasure rest shapes in this library will appear in the *Shape ID* palette you access from this dialog box.)

- **Word Extension: Lift ◆ Push.** The numbers in these two text boxes, in EVPUs (288 per inch), affect *word extensions*—the underline drawn after a syllable that's sustained through more than one note. Lift refers to the vertical distance between the baseline of the lyrics and the underline itself. Push refers to the amount of horizontal space between the end of the syllable and the beginning of the underline. (The default value for both parameters is 4.)
- **RevStem Adj.** A *reverse stem* is one that's attached to the "wrong" side of its notehead, often in conjunction with cross-staff notes or notes in different registers, as shown here:



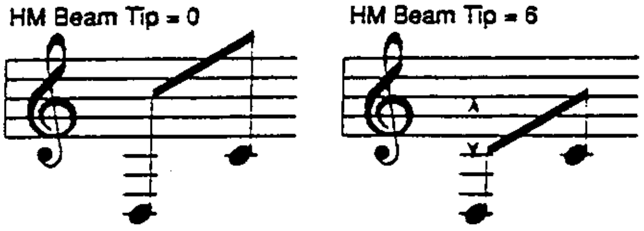
The number in the RevStem Adj box specifies where a note's stem should end, measured in lines and spaces from its *normal* location, in those cases where the stem direction is also reversed (see the figure below).



The RevStem Adj parameter specifies the distance between the stem/beam connection point's normal location and its new location when it's flipped (to accommodate a reverse stem). It's measured in lines and spaces.

Finale considers a number of other variables when it decides how long a stem should be, including the Max Slope and HM Beam Tip parameters, as well as standard notation rules for stemming. Therefore, if you change the default value for this parameter (18), you may not see any immediate changes in the score.

- **Max Slope.** This number specifies the maximum vertical distance between the high and low ends of any beam, measured vertically in lines and spaces. The default value is 5.
- **Beam Sep.** This number specifies the vertical distance *between beams* on sixteenth notes and smaller values. It sets the distance between the eighth-note (outer) and sixteenth-note (inner) beams. The default value is 18 EVPUs (288 per inch).
- **HM Beam Tip.** The HM Beam Tip parameter pertains to the stem length of notes that are very far above or below the staff (HM stands for Harmonic Midline). In essence, this number specifies the maximum distance the endpoint of any beam may be from the middle staff line, based on its attachment to the note *farthest* from the middle staff line. The HM Beam Tip is measured in lines and spaces.

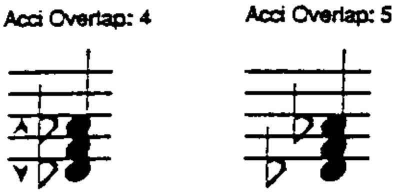


The Harmonic Midline Beam Tip parameter specifies the maximum distance a beam may be from the middle staff line. It's calculated based on the note that's farthest from the middle line, and it's measured in lines and spaces.

There are a number of variables governing the angle of beams and the length of stem lines (such as Max Slope, above). Therefore, if you change the default value for this parameter (2), you may not see any immediate changes in the score.

- **Beam Depth.** This number specifies the thickness of the beams in the *screen display* and in non-PostScript printing, in EVPUs (288 per inch). If you want to change the thickness of beams in PostScript printouts, see "PS Variables dialog box."

- Acci Overlap. This number, measured in lines and spaces, specifies the minimum vertical distance between noteheads in a chord that will require Finale to rearrange the positions of accidentals to avoid overcrowding. If two accidentals are closer together than the Acci Overlap number (measured in lines and spaces), one of them will be forced into the next "accidental slot" to the left, as shown below.



When the Acci Overlap is 4 (left), both flats may occupy the same vertical "slot," because their noteheads aren't less than four lines and spaces apart. But if the Acci Overlap is 5, one of the flats must move to the left to avoid crowding, because the noteheads are indeed less than five lines and spaces apart.

- Start Tempo. This number, in quarter notes per minute, specifies the default playback tempo. You can also change this number in the Playback Settings dialog box (Playback menu). Staff Expressions, Score Expressions, and Time Dilation settings can all override this default tempo.
- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, any changes you've made to the settings in this dialog box and return to the score.

143 Passive Keyboard Split dialog box

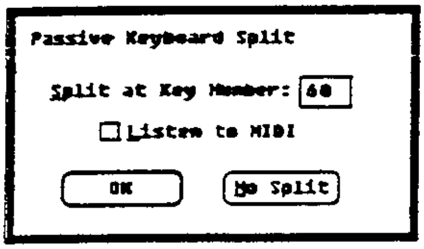
HOW TO GET THERE

HyperScribe: Click the HyperScribe Tool ▣. Choose Split Point from the HyperScribe menu.

Transcription Tool: Click the Transcription Tool ▤, and click a measure. Choose By Split Point from the Transcribe menu.

WHAT IT DOES

When you're playing a two-handed keyboard performance into Finale, it needs some instructions for splitting the incoming music onto separate staves. This option, available in both HyperScribe and the Transcription Tool, lets you designate a key on your synthesizer as the "split point" pitch. All notes *on or above* this pitch are assigned to the upper staff, and all notes *below* it are assigned to the lower staff.


Passive Keyboard Split

Split at Key Number: 60

☐ Listen to MIDI

- Split at key number. In this text box, you identify by number the synthesizer key below which all music should be split onto the lower staff. This *key number* is the standard MIDI note number, where keys are numbered sequentially from left to right, and middle C is 60. Instead of figuring out the number to enter here, you may find it easier to use the Listen to MIDI check box.
- Listen to MIDI. When you select this check box, Finale puts an X in it and goes into "listen" mode, waiting for a MIDI signal. Play the desired key on your keyboard. The X goes away, and Finale enters the MIDI note number in the text box.
- OK. Click OK to confirm the split point and return to the score (HyperScribe) or the Transcription window. Your transcription will now be correctly split onto two staves.
- No Split. Click No Split to return to the score (HyperScribe) or the Transcription window without specifying a split point. Your transcription will appear on a single staff.

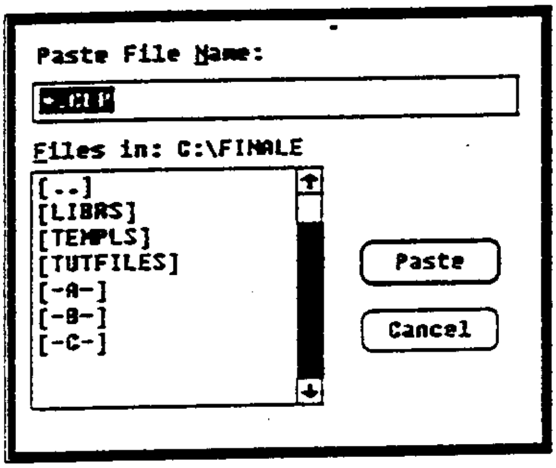
150 Paste File Name dialog box

How to get there

Click the Mass Mover Tool and select a region. While holding CTRL, choose Insert or Replace Entries from the Edit menu.

What it does

This dialog box allows you to paste a clip file into the current file.



Paste File Name: *.CLP

Files in: C:\FINALE

- Paste File Name [text box]. Type the pathname for the clip file, including the extension .CLP.
- Files in [scroll list]. The text above the scroll list indicates the current directory. The scrollable list allows you to change drives and directories. Double-click a drive symbol, [-A-] or [-C-], to change drives. Double-click the parent directory symbol [..] to move "outward" through the directories on your disk. Double-click a directory name, such as [FINALE], to open a directory. Click a clip file to select it.
- Paste. Click Paste to paste a selected clip file. Finale pastes the clip file and returns to the score. You can double-click a filename to combine the steps of selecting a clip file and clicking Paste.
- Cancel. Click Cancel to return to the score without pasting the clip file.

151 Percentage Reduction/Enlargement dialog box

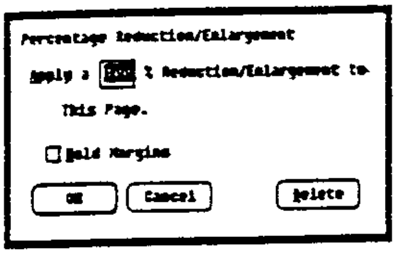
How to get there

Click the Reduce/Enlarge Tool . In either view, click a notehead (to resize it) or a stem (to resize an entire chord or—if it's the first note of a beamed group—to resize the entire group). In Page View, click directly to the left of a staff (to resize a staff), to the left of and between two staves (to resize a system), or the upper-left corner of the page (to resize a page).

What it does

The Reduce/Enlarge Tool lets you resize any of the following musical elements: a notehead, an "entry group" (a chord or beamed group of notes), a staff, a system, or a page. This dialog box, with minor differences, appears in each case, letting you specify the percentage of enlargement or reduction you want applied.

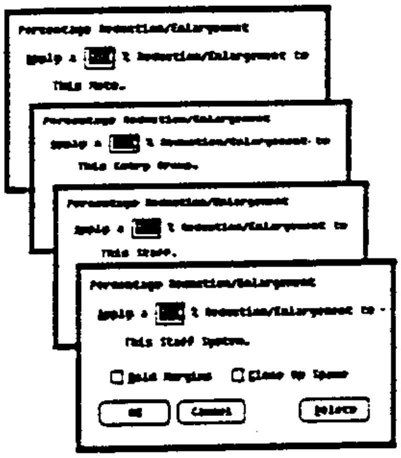
It's important to understand that the percentage displayed in this dialog box is always *relative to the original full size.* If you enlarge a note to 200% of its normal size and then decide to reduce it to *half* its normal size, enter 50% the second time you use the Reduce/Enlarge Tool (*not* 25%).



Percentage Reduction/Enlargement

Apply a [illegible] % Reduction/Enlargement to

This Page.



Percentage Reduction/Enlargement

Apply a [illegible] % Reduction/Enlargement to

This Note.

Percentage Reduction/Enlargement

Apply a [illegible] % Reduction/Enlargement to

This Entry Group.

Percentage Reduction/Enlargement

Apply a [illegible] % Reduction/Enlargement to

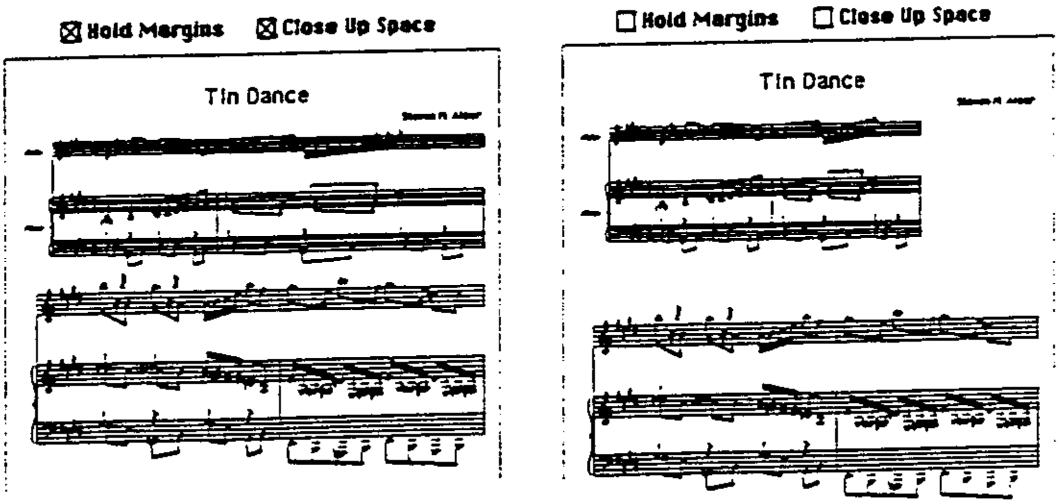
This Staff.

Percentage Reduction/Enlargement

Apply a [illegible] % Reduction/Enlargement to

This Staff System.

- Apply a ___% Reduction/Enlargement. This number specifies the degree of reduction or enlargement you want to apply to the selected musical unit, expressed always as a percentage of the original full size. (The second line of the dialog box varies. Depending on the element you clicked, it will read "Note," "Entry Group," "Staff," "Staff System," or "Page." If you want to reduce or enlarge a note or entry group in *Voice* 2, you must press Shift as you click its note or stem.)
- Hold Margins. This item, which only appears if you're resizing a *system* or a *page*, offers you the chance to resize the music without actually resizing its image on the page proportionally—in other words, to maintain the current margins. The result is that the music is smaller, so more of it fits on a line. (Be sure to choose Recalc Music from the Edit menu when you're finished, so you can see the effects of your resizing on the number of measures that fit on a line.)



If you reduce a system with Hold Margins and Close Up Space selected, the music gets smaller but the system still stretches from margin to margin, and the space between it and the following system is reduced proportionally (left). If neither option is selected, the system shrinks in every direction, including horizontally, but the space between it and the next system doesn't change (right).

- Close Up Space. This item, which appears only if you're resizing a *system*, offers you the option of reducing or enlarging proportionally the *space between the reduced system and the next system*. If you didn't select this option before reducing a system, you may discover that there's too much space between the reduced system and the next. If you've enlarged a system, you might find that there's too *little* space between the enlarged system and the next.

- OK. Click OK to confirm your reduction or enlargement specifications. You return to the score—or, if you've just resized a staff, system, or page, Finale asks you what range of systems or pages you want to be affected by the resizing. If you've resized a system or a page, be sure to choose Recalc Music from the Edit menu to correct any uneven measure spacing introduced by the resizing.

  To restore a note or entry group (a chord or beamed group) to its normal size, you need to click again where the *normal-size* notehead or stem would be, or else the Percentage Reduction/Enlargement dialog box may not appear. (To restore a note or entry group in *Voice 2*, press Shift as you click.)
- Cancel. Click Cancel if you decide not to resize anything. You return to the score.
- Delete. Click Delete to restore the note, entry group, staff, system, or page to its normal size. You return to the score. If you've restored a system or a page, be sure to choose Recalc Music from the Edit menu to correct the measure spacing.

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Piece Specifications dialog box

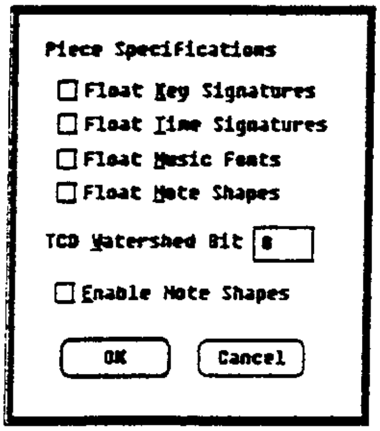
HOW TO GET THERE

Choose Floats from the Special menu.

WHAT IT DOES

"Float" in Finale means *allow variation* (of a musical element) *within the piece*. These options allow you to specify separate key signatures, time signatures, or music fonts for each staff in your score. You can also specify different notehead shapes for certain scale degrees and rhythmic values.

You can think of all the check boxes in this dialog box as the "master switches" for the floating key, meter, font and note shape features. Once you've selected them, you still have to activate the floating element for *each staff* whose key or meter you want to vary.



Piece Specifications

☐ Float Key Signatures
☐ Float Time Signatures
☐ Float Music Fonts
☐ Float Note Shapes

TCD Watershed Bit 8

☐ Enable Note Shapes

- Float Key Signatures ◆ Float Time Signatures. Select these check boxes to permit "floating" (that is, multiple and simultaneous) key or time signatures in your file.

  You can find a more complete discussion of the process under "Multiple key signatures" and "Multiple time signatures" in the *Finale Encyclopedia*. Briefly, the process is as follows. After selecting one of these check boxes, click OK. Click the Staff Attributes Tool ☰, and click the handle of a staff that you want to have an independent key or time signature. The Staff Attributes dialog box appears. Click Float Key Signature or Float Time Signature. When you return to the score and select the Key Signature or Time Signature tools, the staff whose attributes you just edited will display a barline handle of its own.

- **Float Music Fonts.** If you want to be able to specify a different music font for each staff, select this item. As with the other float options, you must then enable this option on a staff-by-staff basis once you exit this dialog box.

  Click the Staff Attributes Tool , and click the handle of a staff whose notes you want to appear in a different music font. The Staff Attributes dialog box appears. Click Float Music Font. The Text Font, Size and Style Selection box appears, letting you specify the new font, size, and style for the notes on this staff (including accidentals, flags, and rests).

  You might use this feature, to specify a *smaller* font size for a particular staff, to make it a cue staff. Or, if you've created a special notation font of your own, you can have it applied only to certain staves of your choosing.

- **Float Note Shapes.** If you want to specify different notehead shapes on a *staff-by-staff basis* (X noteheads, diamond noteheads, and so on) for each diatonic scale degree, select this item. (If you want to set this parameter for all staves at once instead of one at a time, see "Enable Note Shapes," below.)

  As with the other float options, once you return to the score, you need to click the Staff Attributes Tool , then click the handle of the target staff. In the dialog box that appears, click Float Note Shapes. Click OK when the Key Signature dialog box. The Note Shape Assignment dialog box appears, where you can specify a new note shape for *each* scale degree and for *each* standard notehead shape. See "Note Shape Assignment dialog box" for a more complete discussion, or "Note shapes" in the *Finale Encyclopedia* for step-by-step instructions.

- **TCD Watershed Bit.** This is one of Finale's most technical and little-used parameters. In general, it should always be set to zero.[*]

- **Enable Note Shapes.** When you click this option, Finale displays the Key Signature dialog box. Unless you want to be able to define *more* than seven different notehead shapes (one per scale degree), click OK.[†] The Note Shape Assignment dialog box appears, where you can specify a new note shape for each scale degree, exactly as you would if you were specifying new note shapes for a single staff (see "Note Shape Assignment dialog box"). The difference is that you're now specifying notehead shapes to replace the standard notehead shapes for *every staff in your score*, instead of one staff at a time (see "Float Note Shapes," above).

- **OK ◆ Cancel.** Click OK to confirm, or Cancel to discard, the settings you've made in this dialog box. You return to the score.

---

[*] This number alters Finale's Tone Center Displacement (TCD) Watershed Bit. Finale stores pitch information in two bytes, which consist of a total of sixteen binary bits. It allots the first twelve bits to a definition of the note's diatonic distance from middle C, and the remaining four bits to a definition of the chromatic alteration of that diatonic step. Because these bits are binary, the twelve diatonic bits mean that Finale can "understand" pitches that are up to 2047 notes above or below middle C. The four chromatic bits mean that Finale can create an accidental with up to seven sharps or flats. If for some reason you want to alter Finale's distribution of diatonic and chromatic bits among the sixteen available, you can increase the proportion of *chromatic-alteration* bits by entering a number larger than 4 in this text box, or increase the proportion of *diatonic-description* bits by entering a number less than 4. For example, if your piece requires notes with more than seven sharps of flats, enter 5 in this text box, telling Finale that you want it to divide the sixteen bits into an 11:5 bit ratio (instead of its normal 12:4 bit ratio), giving you a range of fifteen sharps or flats per note.

[†] If you want to specify more than seven different notehead shapes, you can do so by clicking 19th Century Western Tonality in this Key Signature dialog box. You enter the Nonstandard Key Signature dialog box. Click the KeyMap icon to display the Key Step Map dialog box where you can increase or decrease the number of diatonic steps by clicking the right or left scroll bar arrows. The number you set in this way is the number of "diatonic steps" Finale includes in each "octave" (in terms of cycling through your set of notehead shapes). In other words, if you create a scale consisting of ten diatonic steps, you can create a new notehead shape for each of ten scale degrees. Beginning with the eleventh note, Finale will reuse the notehead shapes you specified for the first diatonic step, and so on.

Placeholder for Frame (#) dialog box

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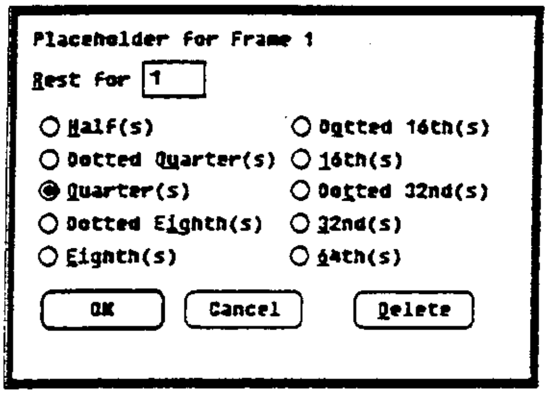
HOW TO GET THERE

Click the Mirror Tool . Click a measure with notes in it. (Or, if you've already created a Placeholder—and its Placeholder icon is visible—click the measure.)

WHAT IT DOES

This dialog box creates pickup measures. In other words, it creates an invisible "placeholder" of a rhythmic duration you specify at the beginning of the measure. Any existing notes in the measure slide to the right side of the measure, thus becoming pickup notes.

(Finale provides a second method of creating a pickup measure if it's the *first* measure in your score. See "Pickup measure" in the *Finale Encyclopedia.*)



Placeholder for Frame 1

Rest for 1

○ Half(s)
○ Dotted Quarter(s)
● Quarter(s)
○ Dotted Eighth(s)
○ Eighth(s)
○ Dotted 16th(s)
○ 16th(s)
○ Dotted 32nd(s)
○ 32nd(s)
○ 64th(s)

- Placeholder for Frame (#). This indicator identifies the *frame* (measure on the staff) you clicked.
- Rest for __. Finale multiplies this number by whatever durational value you've selected (see below). At the beginning of the measure, Finale inserts "placeholders" (hidden rests) of the resulting duration, pushing any existing notes to the right (to become pickup notes).

  For example, to create a pickup in 4/4 consisting of three eighth notes, you need to create a "rest" equal to *five* eighth notes to precede the notes. Enter 5 in the text box and select Eighth(s) from the list of durations (see below).
- Half(s) ◆ Dotted Quarter(s) ◆ Quarter(s) ◆ etc. Select one of these durational values, which is then multiplied by the number in the "Rest for" text box. In this way you indicate how many placeholders of the specified duration you want Finale to insert before the pickup notes.
- OK. Click OK to confirm your placeholder definition. If you're creating a new placeholder, another dialog box appears, asking whether this is to be a pickup measure in *every* staff, or just the staff you clicked. Click the appropriate response. You then return to the score, where Finale displays a Placeholder icon on the pickup measure to help you identify it.

  You can modify your placeholder settings at any time by clicking any measure displaying a placeholder icon.
- Cancel. Click Cancel if you decide not to create (or make changes to) a pickup measure.
- Delete. If you entered this dialog box by clicking an existing pickup measure (identified by a Placeholder icon), you can restore it to "normal" measure status by clicking Delete.

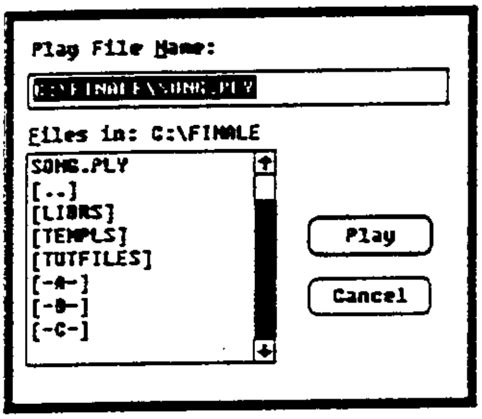
154 Play File Name dialog box

HOW TO GET THERE

There are three ways to get to the Play File Name dialog box. Click the Playback Tool, choose Playback Settings from the Playback menu, select Play Playback File, click OK, and click a measure. Click the Playback Tool, choose Playback Settings from the Playback menu, select Create a MIDI File, click OK, and click a measure. Click the Transcription Tool, click a measure, and click Background File.

WHAT IT DOES

Depending on which way you accessed this dialog box, you can either select a playback file to play or create a MIDI file.



Play File Name: C:\FINALE\SONG.PLY

Files in: C:\FINALE

- Play File Name [text box]. Type the pathname for the playback file or MIDI file, including its extension (.PLY or .MID).
- Files in [scroll list]. The text above the scroll list indicates the current directory. The scrollable list allows you to change drives and directories. Double-click a drive symbol, [-A-] or [-C-], to change drives. Double-click the parent directory symbol [..] to move "outward" through the directories on your disk. Double-click a directory name, such as [FINALE], to open a directory. Click a playback file to select it.
- Play. Click Play to play a selected file or create the MIDI file. You can double-click a playback filename to combine the steps of selecting a file and clicking Play.
- Cancel. Click Cancel to return to the score without playing the playback file or creating the MIDI file.

155 Playback Data Dump dialog box

HOW TO GET THERE

Click the Staff Expression Tool or Score Expression Tool, and click a note (Staff Expression) or measure (Score Expression). (If an expression has already been attached, click the note or measure again.) Click Create (or click an existing marking and click Edit). Click Playback to enter the Playback Definition dialog box. Then click Dump.

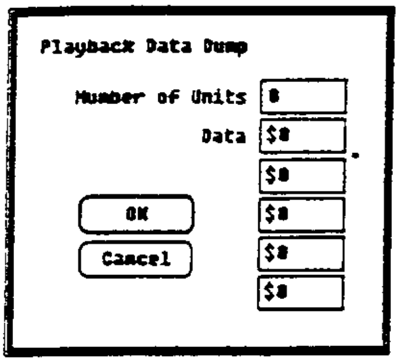
If the expression is already in the score, CTRL-Shift-double-click its handle, then click Dump.

WHAT IT DOES

This is a technical option, requiring a knowledge of hexadecimal notation and an in-depth understanding of MIDI. For instructions on a practical use of this dialog box, see "MIDI channels—To assign a staff to more than one MIDI channel" in the *Finale Encyclopedia*. For more information on MIDI in general, see Appendix 4.

PLAYBACK DATA DUMP DIALOG BOX

Under normal circumstances, Finale can only transmit the music on a staff to one MIDI channel at a time. This dialog box offers several data-dump functions, one of the most useful of which is its ability to enable multiple MIDI channels for the staff in which it appears. You can also use it to transmit System Exclusive MIDI data or a MIDI Start message.



Playback Data Dump

Number of Units: 0

Data: $0, $0, $0, $0, $0

- Number of Units. This number tells Finale how long the MIDI message transmitted by the Staff Expression or Score Expression will be, in bytes. Although there are five data boxes in this dialog box, the limit is three bytes.

  If you're creating an expression whose function is to send a staff's music over additional MIDI channels, enter 2 or 3 (depending on whether you want the staff's playback routed to 1 or 2 *additional* MIDI channels). A staff can play over up to three MIDI channels, *including* the primary MIDI channel you've established for the staff.

- Data. Enter the hexadecimal codes you want Finale to transmit when it plays back the Staff Expression or Score Expression you're defining for playback. If you prefer, you can enter standard (decimal) notation directly into these boxes (delete the "$0" first). Finale will automatically convert each number into hexadecimal notation.

  If you're creating a Staff Expression that tells Finale to begin sending a staff's output to additional MIDI channels, enter $FF, including the dollar sign, in the *first* of these three text boxes. In the next boxes, enter one or two numbers, corresponding to the MIDI channels you want the staff's playback routed to *minus one*. For the staff to play over channels 5 and 6 (in *addition* to its primary MIDI channel), enter 4 in the second Data box and 5 in the third, because you need to *subtract one* from each MIDI channel number.

  Here are some other hexadecimal codes you may find useful if you plan to make extensive use of the Data Dump feature. If, at some point in the staff, you want to change only *one* of the additional two MIDI channels you've specified, create another Staff Expression whose playback definition is a Data Dump. But in the Data text box that originally displayed the MIDI channel you *don't* want to change at this point, enter the code $FE. For example, your first Data Dump expression added channels 5 and 6 to the staff's playback. Its Data boxes displayed $FF, 4, and 5. You want the additional channels now to be 5 and 12, so you create a new Data Dump expression. Its Data boxes should display $FF, $FE, and 11.

  Finally, you can "turn off" any additional MIDI channels you've specified with a Data Dump expression by entering $FF in the appropriate Data box. For example, your first Data Dump expression added channels 5 and 6 to the staff's playback. Its Data boxes displayed $FF, 4, and 5. You now want channel 5 to drop out, so you create a new Data Dump expression. Its Data boxes should display $FF, $FF, and $FE (because $FE is the "don't change this channel" command).

- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, the settings you've made in this dialog box and return to the Playback Definition box.

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Playback Definition dialog box

HOW TO GET THERE

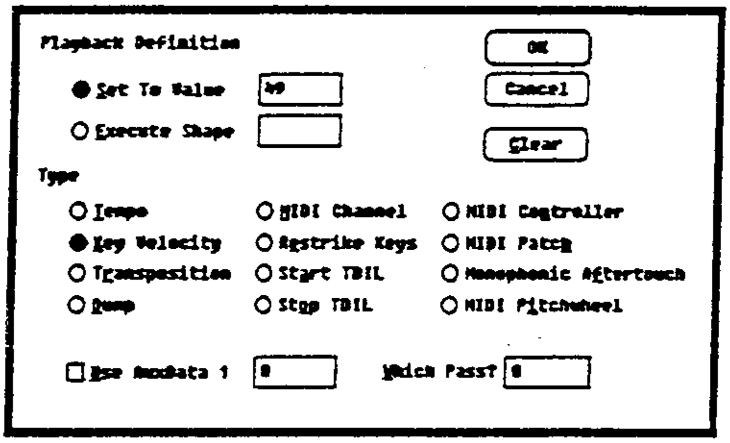
Click the Staff Expression Tool or Score Expression Tool, and click a note (Staff Expression) or measure (Score Expression). If an expression has already been attached, click the note or measure again. Specify the kind of expression you want to create or edit by clicking either Text or Shape (at the bottom of the selection box). Click Create (or click an existing expression and click Edit). Click Playback.

If a Staff Expression or Score Expression is already in the score, you can also enter the Playback Definition dialog box by CTRL–Shift–double-clicking its handle.

WHAT IT DOES

Any marking or annotative musical expression in Finale can actually affect the playback of your score. Dynamics, tempo markings, and even articulations can be defined to have any playback effect a MIDI keyboard can produce. In this dialog box, you *define* the playback effects of the expression mark.

The same dialog box appears for both Staff Expression and Score Expression playback definitions. A Staff Expression only affects the playback of the staff in which it appears, and a Score Expression affects every staff. (You can use Finale's *Staff List* feature to specify that only certain staves should have their playback affected by a given Score Expression. See "Expressions: Score Expressions" in the *Finale Encyclopedia* or "Score Expression Staff List dialog box" in this volume.)



● Set To Value 49

● Key Velocity

☐ Use ModData 1 0

Which Pass? 0

- Set To Value. This number specifies the MIDI value of the playback parameter whose radio button you've selected (see below). Not all of the playback parameters require a value in the Set To Value box. The units depend on the parameter you've selected, as shown in this table.

Parameter	"Set to Value" units
Tempo	Quarter notes per minute
Key Velocity	MIDI key velocity (0 to 127)
Transposition	Half steps (positive or negative)
MIDI Channel	MIDI channel (1 to 16 [or 1 to 64])
MIDI Controller	0 (off) or 127 (on) for pedals, any value *from* 0 to 127 for variable controllers (such as a modulation wheel)
MIDI Patch	MIDI program number (synthesizer patch number, 1 to 128)
Monophonic Aftertouch	Monophonic aftertouch (0 to 127)
MIDI Pitchwheel	Pitch wheel position (0 to 16384; 8192 is "at rest" position)

- Execute Shape. While some playback effects take place instantaneously—a tempo or volume change—others occur over time—a ritard or a crescendo.

  To create a playback definition that occurs over time, you can assign the Staff Expression or Score Expression to an *Executable Shape*—a graph whose contours Finale "reads" as it plays back the music. For a complete discussion of how Executable Shapes affect playback, see "Expressions: Staff Expressions—To define an expression for playback (Staff Expression or Score Expression)" in the *Finale Encyclopedia*.

  This number identifies the Executable Shape you've chosen to represent the playback effect of the marking you're defining. To view the available shapes, make sure there's a zero in the text box, then click the words Execute Shape. The Executable Shape Selection box appears, where you can double-click the desired shape. If the shape you want doesn't appear in the selection box, create your own by clicking Create, *Shape ID*, and Create to enter the Shape Designer. For instructions on the use of the Shape Designer, see "Shape Designer" in the *Finale Encyclopedia*.

- Tempo. Select this radio button if you want the marking you're creating to affect the playback tempo wherever it appears in the score. Specify the tempo itself by entering the value (expressed in quarter notes per minute) in the Set To Value text box (see previous page).

  If the tempo is to change *gradually* (a rallentando or accelerando), don't enter any value in the Set To Value box. Instead, click the words Execute Shape, and select the shape whose contour you want to govern the tempo change. (For a complete discussion of the use of Executable Shapes to create tempo changes, see "Rallentando" in the *Finale Encyclopedia*.)

  If you want the Set To Value box to indicate *eighth notes* per minute (or any value other than quarter notes), enter the desired durational value's EDU equivalent (there are 1024 EDUs per quarter note) in the Use AuxData text box (and select the check box). For example, to indicate a tempo of 120 eighth notes per minute, enter 512 in the Use AuxData box and 120 in the Set To Value box.

- Key Velocity. Select this radio button if you want the marking you're creating to affect the key velocity (volume) wherever it appears in the score. (Use this option to define dynamic markings.) Specify the velocity value itself in the Set To Value text box (see above). The scale of MIDI velocity values is from zero (silent) to 127 (very loud).

  If the volume is to change gradually (a crescendo or diminuendo), don't enter any value in the Set To Value box. Instead, click the words Execute Shape, and select the shape whose contour you want to govern the volume change. For a complete discussion of crescendos, see "Crescendo/Decrescendo" in the *Finale Encyclopedia*.)

- Transposition. Select this radio button if you want the marking you're creating to affect the *transposition* of the music wherever it appears in the score. (Use this option to define an 8va marking, for example—but don't forget to create another Staff Expression or Score Expression at the end of the affected passage to "cancel out" the transposition. See "8va/8vb" in the *Finale Encyclopedia*.) Specify the transposition value itself, expressed as a positive or negative number of half steps, in the Set To Value text box (see above).

  If, for a special effect, the transposition is to change gradually as the music plays, don't enter any value in the Set To Value box. Instead, click the words Execute Shape, and select the shape whose contour you want to govern the transposition. For a complete discussion of Executable Shapes, see "Expressions: Staff Expressions—To define an expression for playback (Staff Expression or Score Expression)" in the *Finale Encyclopedia*. For specific uses of the Transposition playback option, see also "Trills" in the *Finale Encyclopedia*.

  For any use of the Transposition playback effect, Finale only changes the *playback* transposition of the affected notes. No note transpositions appear on the screen or in printouts.

- **Dump.** Click Dump to display the Playback Data Dump dialog box. In this dialog box, you can create a playback instruction for Finale to send the staff's playback information over more than a single MIDI channel. If you're a MIDI programmer, you can also use this option to generate System Exclusive data or MIDI Start signals. See "Playback Data Dump dialog box."
- **MIDI Channel.** Select this radio button if you want the marking you're creating to effect a MIDI channel change wherever it appears in a staff. In the Set To Value text box (see above), specify the MIDI channel you want the marking to switch the playback to.

  If, for a special effect, you want Finale to make MIDI channel changes continuously as the music plays, don't enter any value in the Set To Value box. Instead, click the words Execute Shape, and select the shape whose contour you want to govern the transition. For a complete discussion of Executable Shapes, see "Expressions: Staff Expressions—To define an expression for playback (Staff Expression or Score Expression)" in the *Finale Encyclopedia.*
- **Restrike Keys.** Select this option if you want Finale to play the notes affected by this marking over and over again (tremolo or trill effects, for example). The Set To Value box is not used for this effect. Instead, click the words Execute Shape to select—or create—the shape that's to govern the rapidity and duration of the restriking. For an example of the use of this option, see "Trills" in the *Finale Encyclopedia.*
- **Start TDIL ◆ Stop TDIL.** TDIL stands for "Time Dilation," a special kind of Finale data that increases or decreases the tempo of your piece in very controlled ways. You define the Time Dilation effect itself either by "capturing" it from a performance in the Transcription window (click Capture Time Dilation), or by using the Time Dilation Tool. See "Time Dilation for Measure (#) dialog box."

  Once you've created it, you can specify exactly where the effect is to begin by placing a Staff Expression or Score Expression at the desired spot in the score, whose playback has been defined with this Start TDIL option. You can then specify where the effect is to stop by placing another expression, whose playback definition has been set to Stop TDIL, in the appropriate place. (Note, incidentally, that you should only follow this procedure if you want existing Time Dilation to be used *selectively* during the playback of the piece. If you want *all* Time Dilation to be used—from the beginning of your piece to the end—it's much easier to select Auto Start Time Dilation in the Playback Options dialog box. See "Playback Options dialog box.")

  These two TDIL options are self-contained and don't involve the use of the Set To Value or Execute Shape text boxes.
- **MIDI Controller.** MIDI controllers include modulation wheels, breath controllers, pedals, and so on. The pitch bend wheel has a separate Playback Definition option (see below). Specify the MIDI controller itself by entering its number in the Use AuxData text box (and make sure the Use AuxData check box is selected). The controller number for the sustain pedal (on most keyboards) is 64.

  If you select this radio button, the number in the Set To Value box (or the shape identified by the number in the Execute Shape box) governs the effect of this controller.
- **MIDI Patch.** Select this radio button if you want the expression you're defining to change the synthesizer patch (MIDI Program Number) being played by the staff in which it appears. If you select this radio button, the number in the Set To Value box identifies the patch number itself. If, for a special effect, you want the patch to change continuously as the music plays, don't enter any value in the Set To Value box. Instead, click the words Execute Shape, and select the shape whose contour you want to govern the transition. For a complete discussion of Executable Shapes, see "Expressions: Staff Expressions—To define an expression for playback (Staff Expression or Score Expression)" in the *Finale Encyclopedia.*

- Monophonic Aftertouch. Select this radio button if you want the expression you're defining to govern the monophonic aftertouch (key pressure) setting of the affected notes. If you select this radio button and enter a number in the Set To Value text box, you can define an expression that sets the aftertouch setting to a particular value (on a scale from 0 [no pressure] to 127 [maximum pressure]). You might use an expression with a Monophonic Aftertouch playback definition to trigger a vibrato effect (if your synthesizer is programmed to interpret aftertouch in this way).

  You might also want to use the Monophonic Aftertouch parameter in conjunction with an Executable Shape. Click the words Execute Shape and select (or create) the shape whose contour you want to govern the application of key pressure.

- MIDI Pitchwheel. Select this radio button if you want the marking you're creating, wherever it appears in the score, to change the setting of the pitch bend wheel in playback. You can specify a new value by entering a number in the Set To Value text box (see above). To create a true pitch bend effect click the words Execute Shape and select (or create) the shape whose contour you want to govern the pitch bend. (For a complete discussion of pitch bends, see "Pitch wheel" in the *Finale Encyclopedia.*)

- Use AuxData 1. Finale only consults this number if the Use AuxData 1 *check box* is selected. If you've selected the MIDI Controller radio button, the number in the text box specifies the *controller number* to which the setting in the Set To Value box (or the specified Executable Shape) refers. If you've selected the Tempo radio button, the number in the text box specifies the *rhythmic value* for the tempo setting in the Set To Value box (in EDUs, 1024 per quarter note).

  The number in the Set To Value box—if you're defining an expression to change the tempo—normally refers to the *quarter notes*-per-minute setting for the new tempo. If you want the Set To Value box to indicate *eighth notes* per minute (or any value other than quarter notes), enter the EDU value for an eighth note (512, because a quarter note equals 1024 EDUs) in the Use AuxData text box, and select the check box. So, to indicate a tempo of 120 eighth notes per minute, enter 512 in the Use AuxData box and 120 in the Set To Value box.

  The other function of this text box—to identify the controller whose new value you've specified in the Set To Value text box—uses standard MIDI controller numbers. Here are some examples:

Controller number	Controller
1	Modulation wheel or lever
2	Breath Controller
4	Foot Controller
7	Main volume
10	Pan
64	Sustain pedal
65	Portamento
66	Sostenuto
67	Soft Pedal

  You'll find other examples in Appendix 4.

- Which Pass? If Finale more than once encounters the expression whose playback you're defining—in other words, if it falls within a repeated section you've created using the Repeat Tool—this number specifies *which time through* the expression will have a playback effect. (If you leave the number at its default value, zero, the marking will affect playback on every repeat.)

  If you've created an expression such as "ritard 2nd time only" by entering a 2 into this box, Finale will apply the playback definition you've defined only on the *second* time it plays back the affected passage.

- **OK.** Click OK to confirm your playback definition and return either to the Text Expression or Shape Expression Designer dialog box. If you entered the Playback Definition box by CTRL–Shift-clicking a marking in the score, you return to the score. When you edit a Staff Expression or Score Expression, your editing affects *every occurrence* of the marking in the score.
- **Cancel.** Click Cancel to return to the Text Expression or Shape Expression Designer dialog box. If you entered the Playback Definition box by CTRL–Shift-clicking a marking in the score, you return to the score without changing any expression's playback definition.
- **Clear.** Click this button to completely remove a playback definition from the expression you're defining. Even if you do intend to define a playback effect for the marking, you might want to begin by clicking Clear just to reset the dialog box to its default (blank) status.

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Playback Definition for Note Expression (#) dialog box

HOW TO GET THERE

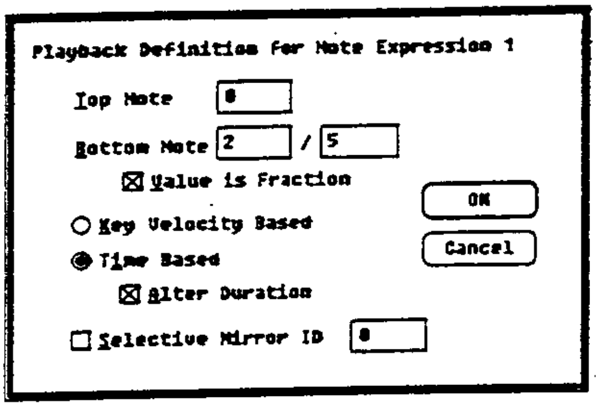
If the Note Expression is already in the score, click the Note Expression Tool. Click the note to which the marking is attached, then double-click its handle and click Playback.

If the Note Expression isn't yet in the score, click the Note Expression Tool. Click a note in the score. (If it already has a Note Expression, click it again.) In the Note Expression Selection box, either click Create or click an existing Note Expression and click Edit. Click Playback.

WHAT IT DOES

A Note Expression is a marking that affects only the note to which it's attached—an accent, staccato mark, fermata, and so on. If you want, you can create a *playback definition* for such a marking, so that Finale actually plays back the affected note with the emphasis or length indicated by the marking.

The playback options for a single note aren't as wide-ranging as those in the Playback Definition box for Staff Expressions and Score Expressions. However, a Note Expression can still affect a note's attack time, release time, and velocity (volume).



Playback Definition for Note Expression 1

Top Note 0

Bottom Note 2 / 5

☒ Value is Fraction

○ Key Velocity Based

● Time Based

☒ Alter Duration

☐ Selective Mirror ID 0

- **Playback Definition for Note Expression (#).** This indicator identifies, by number, the Note Expression for which you're creating a playback definition.
- **Top Note ◆ Bottom Note.** These boxes let you enter specific values for increased or decreased velocity, duration, or attack time for the affected notes. The separate boxes for Top and Bottom notes come into play when you're attaching a Note Expression to a

chord, because a chord's top and bottom notes can have different key velocity values or durations. Because Finale scales the key velocities or durations of any middle notes proportionately between the values in the Top Note and Bottom Note boxes, it's easy to create effects such as rolled chords.

You'll also notice that there are *two* text boxes for the Bottom Note. If you're creating a value in *fractional* form (for example, you might specify a staccato note to be ½of its normal duration), use the two Bottom Note boxes to enter the numerator and denominator, respectively, and click Value is Fraction. (In this case, Finale will ignore the Top Note box.)

If you don't want to specify separate values for top and bottom notes of a chord, enter the same value for your Note Expression in the Bottom Note and Top Note boxes.

- **Value is Fraction.** Select this check box to let Finale know you've entered values in both of the Bottom Note text boxes to form a fraction. By doing so, you tell Finale to ignore the Top Note box. You can create a fractional value in this way only for time-based playback effects (not for key velocity effects).
- **Key Velocity Based.** Select this radio button if the numbers in the Top and Bottom Note boxes are intended to represent MIDI key velocity (volume) values. These values can range from –127 to 127, where a negative number makes the affected note *softer* than unaffected notes, and a positive number makes it *louder*. A Key Velocity Based marking affects the velocity (volume) of its note (such as accents, stress marks, and marcato marks).
- **Time Based.** Select this radio button if the numbers in the Top Note and Bottom Note boxes are intended to represent changes in either the *duration* or the *attack points* of the affected notes, depending on whether or not you've also selected Alter Durations (see below). Staccato marks and rolled chord markings are two examples of Time Based Note Expressions.

  This option tells Finale to interpret the numbers in the Top Note and Bottom Note boxes as EDUs (ENIGMA Durational Units, of which there are 1024 per quarter note), by which it should affect the *timing* of the affected notes on playback. To create a Note Expression that affects the timing of a note, be sure to enter numeric values large enough to create a noticeable rhythmic difference on playback—256 EDUs (a sixteenth note) and higher.

  If you select Time Based (but not Alter Duration), you're telling Finale to shift the *attack* of the affected note forward or backward in time (without changing the note's duration). A negative number in the Bottom Note box tells Finale to strike the note slightly *before* the beat during playback. A positive number tells it to strike the note just *after* the beat. This option is most useful in creating the rolled chord effect, which you can achieve by entering *different* values in the Top and Bottom Note boxes. That's because Finale ranges the attack times of the middle chord notes proportionally between the earliest and latest attacks (as specified by the values in the Top Note and Bottom Note boxes), producing a true rolled-chord sound.

  If you want the chord rolled from top to bottom, enter a negative number in the Top Note box, and zero in the Bottom Note box. If you enter zero for the Bottom Note value and a *positive* number in the Top Note box, the attacks of the upper chord notes will be *late*—the rolled chord will begin *on* the beat. For a more detailed discussion, see "Rolled chords" in the *Finale Encyclopedia*.
- **Alter Duration.** If you've selected Time Based, select this check box as well if you want Finale not to change the timing of the note's attack, but instead to alter the *duration* of the note—the ideal setting for defining a staccato mark.

  When Alter Duration is selected, Finale sustains the affected note for its notated value *plus* the duration indicated in the Bottom Note box (and Top Note box, if you want every note of a chord to be sustained by a different amount). These numbers are in EDUs, of which there are 1024 per quarter note.

To create a staccato note, use the two Bottom Note boxes as the numerator and denominator of a fraction, and select Value is Fraction. This tells Finale to sustain the affected note for the indicated fraction of its notated value.

- Selective Mirror ID. Under normal circumstances, a Note Expression only affects the playback of the note or chord to which it's attached. By creating a *selective mirror* you can direct a particular Note Expression to affect any note in the measure. This feature only works for Note Expressions that affect key velocity, not rhythm.

  To create a selective mirror, click the words Selective Mirror ID. Finale displays the Selective Mirror dialog box. In this graphic window, click the handles of the notes you want to be affected by the Note Expression, so that they're highlighted. You can pick individual notes out of a chord or, by drag-enclosing several handles, you can select groups of notes within chords. You might define an accent mark to bring out the melody notes within a chordal passage.

  Click OK to return to the Playback Definition for Note Expression dialog box, where Finale puts an X in the Selective Mirror ID check box and identifies the selective mirror you created by number. To remove the selective mirror, enter zero in the text box. (See also "Selective Mirror for Frame (#) dialog box.")
- OK. Click OK to confirm the playback definition you've created and return to the Note Expression Definition dialog box.
- Cancel. Click Cancel if you decide not to modify the playback definition of the Note Expression you're editing.

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Playback menu

HOW TO GET THERE

Click the Playback Tool.

WHAT IT DOES

The commands in the Playback menu each display a dialog box, in which you can specify various aspects of Finale's playback. One of them determines Finale's handling of repeats (whether it should "start over" counting repeats each time you play), dynamics and tempo markings (whether it should "chase" these changes from the beginning of the piece before playing if you start playback in the middle of the piece), and *performance data* captured with the Transcription Tool (whether it should play back the performance with the original velocity and rhythmic "feel," or strictly read the notated "sheet music"). Another dialog box lets you specify exactly which measures you want to listen to, even if they're not visible on the screen at the moment.

This menu also contains various settings for establishing your MIDI configuration and creating *playback files* (non-notation files that contain only playback information—useful when "adding tracks" with the Transcription Tool).

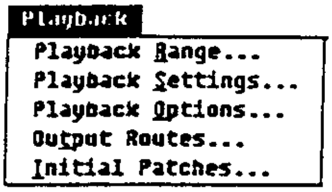
The Playback Tool never begins playing back until you *click a measure in the score*. You can also store particular configurations of the Playback Range and Playback Options dialog boxes as *playback Metatools*. You can assign a set of these settings to each of the number keys on the computer keyboard, 1 through 8.

To define a Playback Metatool, click the Playback Tool. While pressing CTRL, press the number key to which you want to assign playback information. Finale displays the Playback Range dialog box, in which you can specify the range of measures to be played back. (If you only want to listen to the playback from the measure you click to the end of the piece, simply click OK.)

Now Finale displays the Playback Options dialog box, in which you can specify a number of playback parameters (see "Playback Options dialog box" for a detailed description). Click OK. Although nothing appears to have happened, Finale has actually stored the information you entered in the two dialog boxes.

To use the Metatool, click a measure while pressing the number key to which you assigned the Metatool. Finale plays back the music, using the playback specifications you made while programming the Metatool.

Because you can define up to eight Metatools, you can switch freely from one to another as you play back your score. Here's an example. You might define one Metatool (the 1 key) to Play All Staves (Playback Options dialog box), even when you've hidden some with the Staff Templates option. You can then define another Metatool (the 2 key) to Play Only Visible Staves (same dialog box). With this setup, you can listen to all staves or only the displayed staves, at your command—even if some staves hidden—simply by pressing the appropriate key (1 or 2) when you click the score.



- Playback Range. Choose this command to display the Playback Range dialog box, in which you can specify exactly which measures you want to hear played back. (You can play back any measures, even if they're not visible on the screen.) For a more complete discussion, see "Playback Range dialog box."
- Playback Settings. Choose this command to display the Playback Settings dialog box. In this box you can tell Finale how to process the measures you've specified in the Playback Range dialog box (see above). If you haven't made a selection in the Playback Range dialog box, Finale will assume you want to listen to—or create a Playback File from—the measure you *click* (after exiting this dialog box) to the end of the piece.

  The options in this dialog box include various commands for immediate playback, as well as for creating a *disk* or *playback file*. A file created in this way contains all the Finale playback information you've specified within the various Playback menu commands, and takes into account any expression markings you've placed into the score.

  The Playback Settings dialog box also contains Start Tempo and Start Velocity text boxes. In these boxes, you can specify the tempo (as a metronome setting—quarter notes per minute) and volume (on a scale from 0, silent, to 127, very loud) Finale should use when it begins playback (if you haven't inserted expression markings pertaining to tempo and volume). See "Playback Settings dialog box" for more information.
- Playback Options. When you choose this command, the Playback Options dialog box appears, in which you can specify a number of playback attributes that apply to both real-time playback and any playback files you create. For example, you can specify whether or not Finale should play the music on staves you've hidden using Staff Templates, whether it should scan the music and "chase" Staff Expression or Score Expression markings that occur *before* the measure you click (if you're starting playback in mid-piece), and whether Finale should use the tempo, pedaling, and velocity information from your original real-time performance (if your piece is a transcription created with the Transcription Tool). For a more complete discussion, see "Playback Options dialog box."
- Output Routes. Choose this command to display the Output Routes Configuration box—a gridlike screen where you can visually assign each staff to an Output Route, and each Output Route to a MIDI channel. (An Output Route is a *dynamically independent* subdivision of a MIDI channel. If each of several musical lines has its own Output Route, you'll hear each with its own dynamics and expression marks, even if they all play back over a single MIDI channel. See "MIDI channels" in the *Finale Encyclopedia* for a more

complete discussion.) Don't forget that you can also set Output Routes and MIDI channels one staff at a time. Click the Staff Attributes Tool, click each staff's handle, then click Set Output.

For more detailed instructions on this dialog box, see "Output Routes dialog box."

- Initial Patches. This command displays the Initial Patch Settings dialog box, where you can specify a beginning synthesizer patch for every MIDI channel. For a full description, see "Initial Patch Settings dialog box." (You can also set the initial patch for one staff at a time: click the Staff Attributes Tool, then click each staff's handle, then click Set Output.)

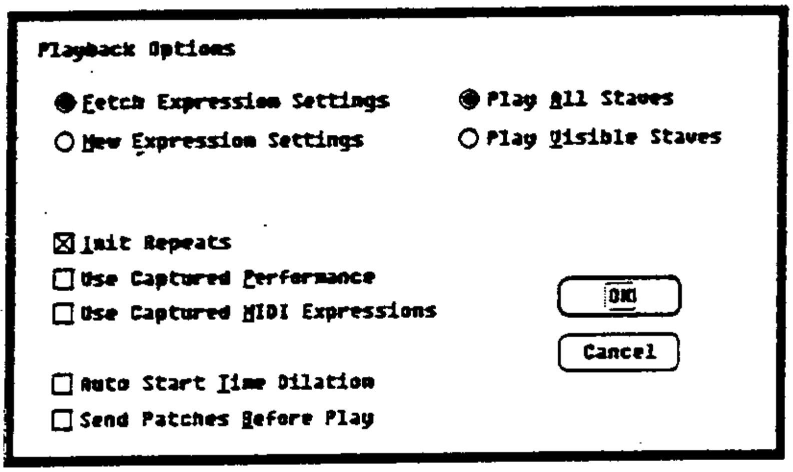
153 Playback Options dialog box

How to get there

Click the Playback Tool. Choose Playback Options from the Playback menu. This dialog box also appears when you program a Playback Metatool. While pressing CTRL, press a number key (1 through 8), and click OK in the first dialog box.

What it does

In this dialog box, you can define Finale's handling of a number of playback variables, for real-time playback and playback files. For example, you can specify whether Finale should play the music on staves you've hidden using the Staff Template feature, whether it should scan the music and "chase" Staff Expression or Score Expression markings that occur *before* the measure you click (if you're starting playback in mid-piece), and whether Finale should use the tempo, pedaling, and velocity information from your original real-time performance (if your piece is a transcription created with the Transcription Tool).



Playback Options

● Fetch Expression Settings
○ New Expression Settings

● Play All Staves
○ Play Visible Staves

☒ Init Repeats
☐ Use Captured Performance
☐ Use Captured MIDI Expressions

☐ Auto Start Time Dilation
☐ Send Patches Before Play

- Fetch Expression Settings. If you select this option and click a measure in the middle of a piece to begin playback from that point, Finale will take a moment to read through, or "chase," any Staff Expressions, Score Expressions, and patch changes that occur between the beginning of your piece and the measure you clicked. In so doing, Finale can take into account changes in tempo, volume, and patch settings that occurred earlier in the piece so that all MIDI variables will be at the correct current settings.
- New Expression Settings. Select this radio button if you *don't* want Finale to "chase" the expression markings that may affect tempo, volume, and so on before beginning playback in the middle of a piece. Instead, it will begin playback using the Start Tempo and Start Velocity you've indicated in the Playback Settings dialog box (until it encounters other expression markings while playing back).

- Play All Staves ◆ Play Visible Staves. Select Play All Staves if you want Finale to play all staves, even those not visible. Select Play Visible Staves if you don't want the hidden staves to play back. (You hide staves by creating configurations of staves called Staff Templates. See "Hiding staves" in the *Finale Encyclopedia.*)
- Init Repeats. Select this check box if you want Finale to treat any repeat barlines (or text repeats) it encounters as though it's reaching them for the first time. If you don't specify Init Repeats, Finale will remember how many times it's encountered each repeat sign each time you stop playback, and—when you start again—it will continue playing your piece as though you'd never stopped. If you're proofreading a score by playing a section at a time, you probably won't want to select this option. Finale will "remember its place" as you play each section.
- Use Captured Performance. "Performance" here refers to *performance data*—the key velocity values and Start and Stop Times (subtle variations in attack and release within each beat) you've generated when recording a performance in the Transcription Tool. Select this option if, when playing back the *notated* version of your performance, you want Finale to use the original velocity and rhythmic "feel," even though it's reading the *notes* of the transcription. (You can even change the *pitches* in the transcription, and Finale will still play them with the same dynamics and feel as the original notes.)

  When you select Use Captured Performance, Finale displays the Captured Performance Options dialog box, asking whether you want it to play back using the key velocity data alone or the key velocity *and* Start and Stop Time data (duration alterations). Make the appropriate selection and click OK. For a more complete discussion, see "Key velocity" in the *Finale Encyclopedia.*

  If you *don't* select this option, Finale will just play the *notated* transcription instead—it will "read" the sheet music without incorporating your performance data.

  This option only has an effect if you've remembered to *capture* this data while still in the Transcription window. You'll see a check box there called Capture Performance. Be sure to select it before creating the transcription.
- Use Captured MIDI Expressions. MIDI Expressions are controller data—from pedals, pitch wheel, modulation wheel, and so on—you've generated in a performance in the Transcription Tool. Select this option if, for example, you want Finale to use the original pedaling when playing back the *notated* version of your performance.

  If you *don't* select this option, Finale won't use any MIDI controllers at all during playback, unless you've placed Staff Expressions or Score Expressions in the score that you've defined to affect MIDI controllers.

  This option only has an effect if you've remembered to *capture* this data while still in the Transcription window. You'll see a check box there called Capture MIDI Xpression. Be sure to select it before creating the transcription.
- Auto Start Time Dilation. *Time Dilation* is beat-by-beat tempo information that you generate in a performance in the Transcription Tool. (You can also create it with the Time Dilation Tool. See "Time Dilation for Measure dialog box" for a more detailed description.)

  In general, Finale will only use Time Dilation data you've captured if you specify beginning and ending points for it in the score, using Staff Expressions or Score Expressions. (That is, the first Staff or Score Expression needs a playback definition of "Start TDIL". The second needs a playback definition of "Stop TDIL." See "Playback Definition dialog box.")

  You can bypass the need for these start and stop instructions if you select this option, which tells Finale to automatically enable any Time Dilation effects you've created, for the entire piece.

  To use this feature, record a real-time performance in the Transcription Tool—one that includes some fluctuations in tempo. Then, before transcribing the piece, be sure to select the Capture Time Dilation check box (and click Absolute when the dialog box appears). Once you've transcribed the piece, Finale will play back the notated version with the same ritards and accelerandi you played in the original performance (but only if this Auto Start Time Dilation option has been selected).

- Send Patches Before Play. Select this option if you want Finale to transmit to your synthesizers any initial patch information you've specified just before it begins any playback. You can set the initial patch by individual staves (click Set Output in each staff's Staff Attributes dialog box) or by individual MIDI channels (choose Initial Patches from the Playback menu).

  If you prefer to assign MIDI channels to patches on your *synthesizer* yourself, instead of letting Finale do it, don't select this option. If you select Send Patches Before Play, Finale will wipe out any MIDI channel/patch configurations you've set on your keyboard.

  You can also select Send Patches Before Play within the Options dialog box (choose Options from the Special menu).
- OK. Click OK to confirm the settings you've made in this dialog box and return to the score. Finale will use the option settings you've just made whenever it plays back your score or creates a playback file.
- Cancel. Click Cancel to return to the score without changing any option settings.

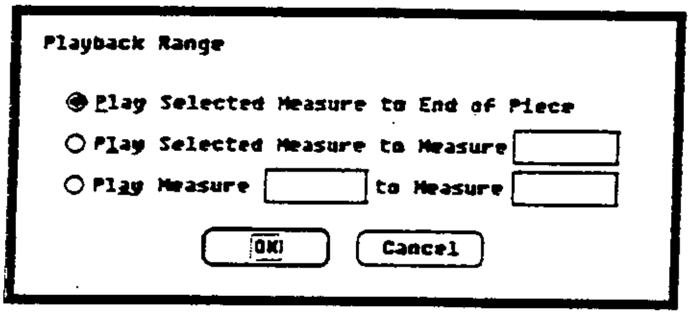
160 Playback Range dialog box

HOW TO GET THERE

Click the Playback Tool ♪. Choose Playback Range from the Playback menu. This dialog box also appears when you program a Playback Metatool. While pressing CTRL, press a number key (1 through 8).

WHAT IT DOES

In this dialog box, you can specify a particular range of measures you want to hear played back, even if they're not the measures you're currently viewing.



Playback Range

● Play Selected Measure to End of Piece
○ Play Selected Measure to Measure ☐
○ Play Measure ☐ to Measure ☐

- Play Selected Measure to End of Piece. Select this option if, when you return to the score, you want Finale to play back from the measure you click to the end of the piece. (This is the default option.)
- Play Selected Measure to Measure __. Select this option if, when you return to the score, you want Finale to play back from the measure you click to a *specified measure*. (In the text box, enter the number of the measure *following* the last one you want played.)
- Play Measure__to Measure __. Select this option if, when you return to the score, you want Finale to play back a certain range of measures, even if they're not the ones displayed on the screen. (In the second text box, enter the number of the measure that *follows* the last one you want played.)

When you exit this dialog box, you still have to click a measure to begin playback. Finale will play only the measures you've specified, regardless of which measure you actually click to start the playback.

- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, the settings you've made in this dialog box and return to the score.

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Playback Settings dialog box

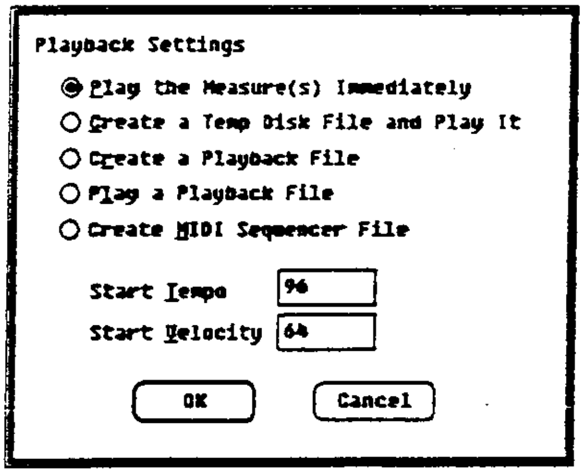
How to get there

Click the Playback Tool and choose Playback Settings from the Playback menu.

What it does

Finale can direct its playback output to any one of four sources: your MIDI equipment, a temporary disk file that it plays and then deletes, a normal disk (playback) file that you can listen to at any time and from within any file, or a standard MIDI sequencer file. (You can also use the Save As command in the File menu to create a MIDI file. But using the Playback Settings dialog box instead gives you control over the range of measures, and other playback attributes you've specified in the Playback menu, included in the MIDI file.)

In this dialog box, you can specify which of these primary targets—real-time playback or the various files—you want to direct playback to.



Playback Settings

● Play the Measure(s) Immediately
○ Create a Temp Disk File and Play It
○ Create a Playback File
○ Play a Playback File
○ Create MIDI Sequencer File

Start Tempo: 96
Start Velocity: 64

- Play the Measure(s) Immediately. Select this option if you want playback to begin as soon as you return to the score. When you click a measure in the score, you see the Immediate Playback dialog box. Click Start. Finale begins filling the "buffer box" with dots as it preprocesses the playback information. After a moment, it begins playing. Click Stop to interrupt the playback. Click Start again to restart the playback from the measure you clicked. Click Stop again to return to the score.
- Create a Temp Disk File and Play It. If your piece is so fast or "notey" that it sounds disjointed when you play it back in the usual way, select this option. When you return to the score and click a measure, Finale preprocesses the playback information for the entire region you've specified (in the Playback Range dialog box) and stores it in a temporary file on your hard disk. Now your computer can devote all its processing power to *playing* the playback information instead of *computing* it.
- Create a Playback File. You can create a *playback file* from the piece you're working on, which is simply a special Finale file that contains the playback portion of your file. This file gets saved separately to your disk, and takes into account any symbols or settings that affect playback (tempo and dynamic markings, for example). Once you've created this file, you can listen to it independently of the standard (notation) file you have open.

This playback file also becomes a *background file* when you enter the Transcription window, so that you can "add tracks." For more information, see "Real-time recording (Transcription Tool)" in the *Finale Encyclopedia*.

When you return to the score after selecting this option, click a measure. (Unless you've told Finale otherwise in the Playback Range dialog box, the measure you click will be the first measure included in the playback file.) You'll then be asked to name the playback file. When you later want to hear a playback file, choose Play a Playback File from the Playback menu (see below).

- **Play a Playback File.** If you've created a playback file using the Create a Playback File option (see above), use this command to play it.

  When you return to the score after selecting this option, click a measure. A list box appears, from which you can select the playback file you want to hear by double-clicking its name. Finale then displays the Disk File Playback Options dialog box, offering you options such as synchronization to an external sequencer (see "Disk File Playback Options dialog box"). When you click OK, the file begins to play.

- **Create a MIDI Sequencer File.** When you click a measure after selecting this option, Finale creates a standard MIDI file from the piece, based on the current settings in the Playback menu. You'll be asked to name the MIDI file, then select a file format. This MIDI Sequencer file can then be read by most standard sequencer programs, or even by Finale itself. The resultant MIDI file will have one sequencer track for every *Output Route* in your score. Therefore, if you want every Finale staff to become a track in the MIDI file, make sure you've assigned each to its own Output Route (see "MIDI channels" in the *Finale Encyclopedia*).

  You can also create a MIDI file by choosing Save As from the File menu. The Save As command creates a MIDI file consisting of your entire piece. The Create a MIDI Sequencer File option includes only the measures you've specified in the Playback Range menu, plus the playback settings in the Playback Options dialog box.

- **Start Tempo ◆ Start Velocity.** These numbers set the default tempo (in quarter notes per minute) and default key velocity (from 0, silent, to 127, very loud), for playback. Finale uses these values unless it finds information to the contrary—such as Staff Expressions or Score Expressions—in the score when it begins to play. (Finale also uses these values if you begin playback in the middle of the piece, but haven't specified Fetch Expression Settings in the Playback Options dialog box [which instructs Finale to take into account any expression markings that occur in the piece prior to the measure you clicked].)

- **OK.** Click OK to return to the score after choosing a playback setting. Playback (or playback file creation) will not take place until you click a measure.

- **Cancel.** Click Cancel to return to the score without changing the previously set playback settings.

162 PostScript Variables dialog box

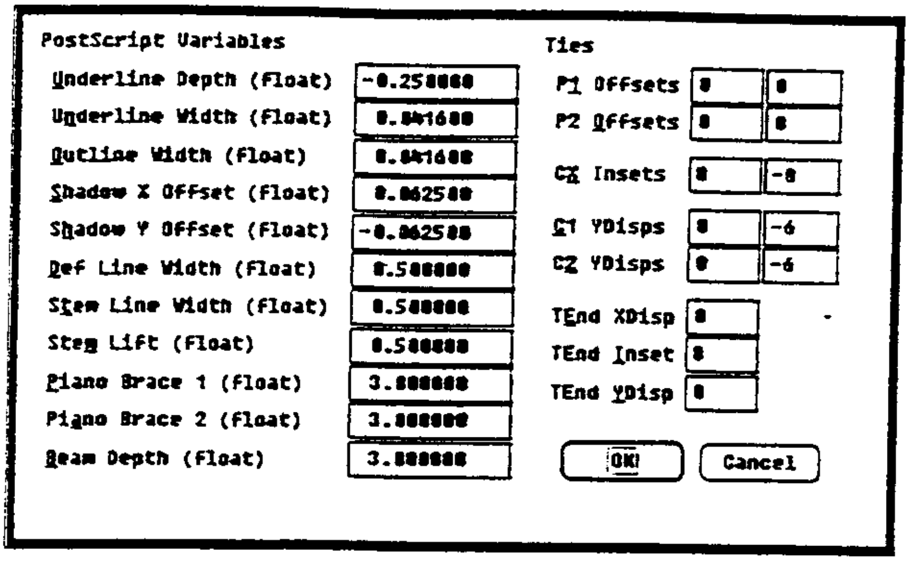
HOW TO GET THERE

Choose Format from the Special menu, and click the PS Variables button.

WHAT IT DOES

If you print on a PostScript printer, you can fine-tune a number of thickness and shape parameters for the objects Finale prints. These PostScript variables include the thickness of staff lines, the shape of the "curly" piano braces, the thickness of ties, and so on. (Changes you make in this dialog box have no effect when you print on a non-PostScript printer.)

All of the variables on the left side of the screen—the "floats"—are measured in points (72 per inch). The actual printed thickness of these elements will *float* (vary) according to the enlargement or reduction percentage you've applied to your music. If you specify one-point staff lines, they'll only be printed a half point thick if you reduce your score to 50% of full size.



PostScript Variables

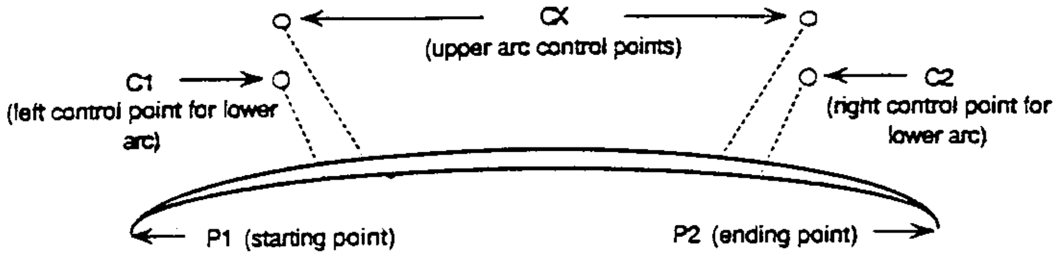
Underline Depth (Float) -0.250000
Underline Width (Float) 0.041600
Outline Width (Float) 0.041600
Shadow X Offset (Float) 0.062500
Shadow Y Offset (Float) -0.062500
Def Line Width (Float) 0.500000
Stem Line Width (Float) 0.500000
Stem Lift (Float) 0.500000
Piano Brace 1 (Float) 3.000000
Piano Brace 2 (Float) 3.000000
Beam Depth (Float) 3.000000

Ties

P1 Offsets 0 0
P2 Offsets 0 0
CX Insets 0 -8
C1 YDisps 0 -6
C2 YDisps 0 -6
TEnd XDisp 0
TEnd Inset 0
TEnd YDisp 0

- Underline Depth (float). This number sets the distance, for underlined text, between the underline itself and the baseline of the text. The default is –.25 points.
- Underline Width (float). This number sets the thickness, for underlined text, of the underline itself. The default is .0416 points.
- Outline Width (float). This number sets the thickness, for "outline" style text, of the outline itself. The default is .0416 points.
- Shadow X Offset (float) ◆ Shadow Y Offset (float). When you create text using the shadow style, your PostScript printer creates the shadow by drawing a duplicate of each letter beneath the letter itself, positioned slightly above and to the right of the actual letter. These numbers specify how far to the right (X Offset) and above the actual letter (Y Offset) this shadow should appear. The defaults are .0625 and –.0625 points, respectively.
- Def Line Width (float). This number specifies the thickness of staff lines, barlines, and ledger lines in your file. The default is .5 points.
- Stem Line Width (float). This number specifies the thickness of note stem lines. The default is .5 points.
- Stem Lift (float). This number, which you should only change if you're adapting Finale for use with a music font other than Petrucci, adjusts the vertical position of the note stems relative to their noteheads. The number specifies the distance between the notehead and the bottom of the stem. The default is .5 points. (You can also specify this parameter for each individual *notehead type*. See "Stem Connections dialog box.")
- Piano Brace 1 (float) ◆ Piano Brace 2 (float). Finale creates a piano brace by drawing two sets of curves, then filling the space in between with black to produce a smoothly tapered brace. You can't modify the outer edge of the brace, but by changing the inner curves, you can change the thickness of the brace. The Piano Brace 1 variable controls the thickness of the brace at the tips, and Piano Brace 2 controls the maximum thickness of each "wing" at its center. (Technically, these two variables adjust the control points for the Bezier curves used to draw the brace.) The defaults are both 3 points.
- Beam Depth (float). This number specifies the thickness of beams in PostScript printouts. The default is 3 points. (The beam thickness for screen display and non-PostScript printer output is set in the Parameters dialog box.)
- Ties. When Finale prints a tie or slur on a PostScript printer, it creates *two* gentle arcs—an outer one and a slightly shallower inner one—and then fills in the space between them with black. Thus the resulting ties and slurs are thicker in the middle and tapered at the

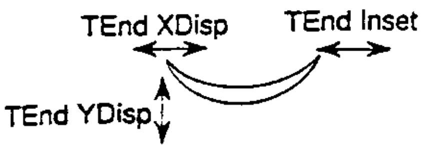
ends. You can change the degree of taper, the placement of the endpoints, the amount of arc, and other tie variables using the text boxes described below. The units of measurement in all of these boxes are EVPUs (288 per inch). You won't see the effects of these changes on the screen or in non-PostScript output—only in PostScript printouts.


CX
(upper arc control points)
C1
(left control point for lower arc)
C2
(right control point for lower arc)
P1 (starting point)
P2 (ending point)

- P1 Offsets ◆ P2 Offsets. Each of these text box pairs contains horizontal and vertical placement measurements for the left and right endpoints of the ties in your file, respectively. The first box of each pair is the X offset (which controls the point's horizontal placement—a positive number moves the point to the right of its default placement, a negative number moves it to the left). The second box of each pair is the Y offset (which controls the point's vertical placement—a positive number moves the point above its default placement, and a negative number moves it downward).
- CX Insets. The arc shape of the upper line of the tie is controlled by a pair of Bezier "control points" (labeled CX in the figure above). Move these points inward to "sharpen" the midsection of the arc, and outward to produce a broader, flatter arc. These two text boxes specify the *horizontal* positions for the right and left CX control points as measured from the right and left edges of the noteheads, respectively. The defaults are 8 and –8 EVPUs, where a positive number moves the point to the right and a negative number moves the point to the left.

  To change the *vertical* coordinates of these points in this dialog box, edit the Height parameters in the Format Variables dialog box. See "Format Variables dialog box."
- C1 YDisps ◆ C2 YDisps. While you can only specify the *horizontal* positions of the upper-arc control points in this dialog box, you can adjust the control points for the lower arc both horizontally and vertically, producing a tie that's thicker at one part of the curve. These numbers measure the horizontal and vertical placement of the inner-arc control points *as measured from the CX (outer-arc) control points.* The default values, therefore, are 0 (horizontal offset) and –6 (vertical offset), because the inner-arc control points are usually directly below the outer-arc control points.
- TEnd XDisp ◆ TEnd Inset ◆ TEnd YDisp. The TEnd variables refer to the small tie "tail" at the beginning of a line that represents the continuation of a tie broken over a system break. The numbers in the text boxes specify the placement of this tie tail's endpoints, as measured from their default positions.

  The TEnd XDisp moves the left endpoint to the right (positive number) or left (negative number) from its default position. The TEnd Inset moves the right endpoint closer to (positive) or farther from (negative) the note to which it's tied. The TEnd YDisp specifies the vertical placement of the left endpoint. A positive number moves the point upward, and a negative number moves it down.



- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, the settings you've made in this dialog box and return to the Format Variables dialog box.

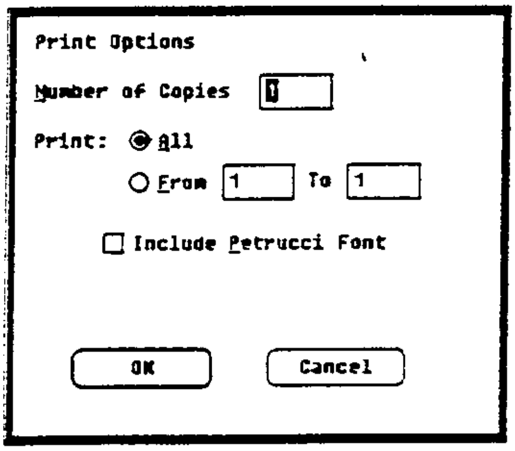
168 Print Options dialog box

How to get there

Choose Print Score from the File menu.

What it does

This dialog box lists several printing options. You can specify which pages of the score you want to print and how many copies.



Print Options

Number of Copies: 1

Print: ● All

○ From 1 To 1

☐ Include Petrucci Font

- Number of Copies. Enter the number of copies you want to print.
- Print: All ◆ From __ To __. Specify which pages you want to print.
- Include Petrucci Font. If you use a PostScript printer, be sure this option is selected. It instructs Finale to include PETRU.PSF (the PostScript file of Petrucci) with the file when printing.
- OK ◆ Cancel. Click OK to confirm your settings and print. Click Cancel to discard the settings you've made in this dialog box and return to the score.

164 Printer Setup dialog box

How to get there

Choose Printer Setup from the File Menu.

What it does

The Printer Setup dialog box differs depending on your target printer (see your Microsoft Windows User's Guide for details). In it, you can specify which paper size you want to print on. The page size of your score itself is completely independent of the page size you specify here. (Use the Page Layout Tool to set the actual printed image size. See "Page size" in the *Finale Encyclopedia.)* To ensure that no music will be chopped off when you print, the size of the page as set by the Page Layout Tool should be equal to or smaller than that specified in the Printer Setup dialog box. Finally, you can specify your choice of orientation (Portrait or Landscape) in the following dialog box.

165 Punch In PreRoll dialog box

How to get there

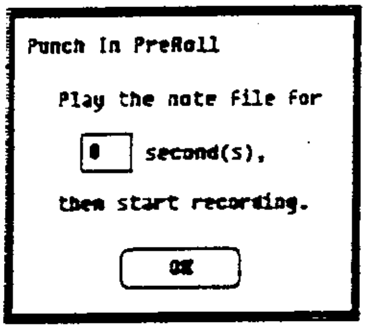
Click the Transcription Tool, and click a measure to enter the Transcription window. Choose Set Punch PreRoll from the Transcribe menu..

What it does

If you're recording a real-time performance in the Transcription window and make a mistake, you don't have to rerecord the entire sequence. You can, instead, *punch in and out*, meaning that you can rerecord only those few seconds of the original performance that need replacing.

You'll probably want Finale to play a few seconds of the music just *before* the spot you want to rerecord, so you can hear the desired spot in context and in tempo. This dialog box allows you to specify how many seconds of the existing music you want Finale to play before switching into record mode (at which point you should begin to play the new music).

For full instructions for performing a punch-in, see "Punch in/Punch out" in the *Finale Encyclopedia*.



Punch In PreRoll

Play the note file for

0 second(s),

then start recording.

- **Play the note file for __ second(s).** In this text box, enter the number of seconds of music you want Finale to play just *before* the punch-in point. (Enter zero if you don't want any "pre-roll" at all.)
- **OK.** Click OK to exit this dialog box and return to the Transcription window. When you click Start, Finale plays the music preceding the punch-in point for the number of seconds you specified, then begins recording your new performance.

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Rebeam dialog box

HOW TO GET THERE

Click the Mass Mover Tool, and select a region of measures. Choose Modify Entries from the Mass Edit menu, and click Rebeam.

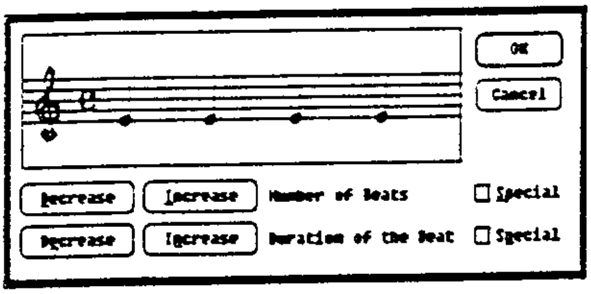
While the Mass Edit method is much more direct, you can also access this dialog box by double-clicking the selected region, and clicking OK, Entries, and Rebeam.

(This dialog box has no on-screen title.)

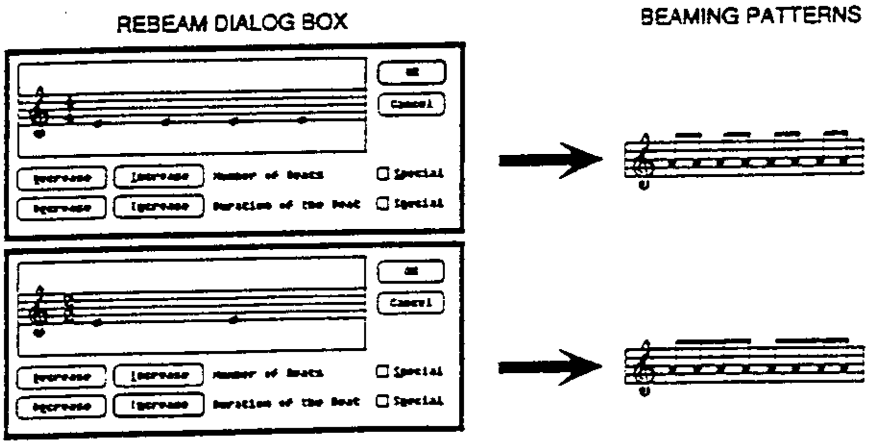
WHAT IT DOES

Finale normally beams eighth notes (and smaller values) according to the time signature. If the meter is 4/4, Finale groups eighth notes together in *quarter-note* groups (two to a beam). To specify a certain beaming pattern *before* you enter music, be sure to change the time signature accordingly. For example, you might want to beam your eighth notes in groups of four. Before entering the music, then, change the meter to 2/2, so that Finale beams them in *half-note* groups (four to a beam). Once you've entered the music, you can always change the meter *back again* to 4/4, without affecting the existing beaming.

If you need to change the beaming of your piece *after* you've already entered the music, you can do so in this dialog box, which looks identical to the one in which you set the time signature. You can even rebeam your piece in asymmetrical groupings—3+3+2 eighth notes in 4/4, for example.



The basic rhythmic value you use to define the "meter" in this window defines the new beaming patterns. For example, you can create 6/8 as six individual eighth notes (no beaming), as two dotted quarter notes (notes beamed in groups of three), and so on.



You tell Finale what beaming pattern it should apply to the selected region by creating the appropriate "time signature" in this dialog box.

- Decrease/Increase: Number of Beats. Click these buttons to increase or decrease the numerator (top number) of the new "beaming signature."
- Decrease/Increase: Duration of the Beat. Click these buttons to increase or decrease the rhythmic value of the denominator of the new "beaming signature."

- Special. Click this button to display the Special Time Signature Upper Half dialog box, where you can create a composite numerator (3+3+2, for example). (If you click the bottom Special check box, the Special Time Signature *Lower* Half dialog box appears, letting you set the denominator for such complex meters.) See "Special Time Signature Upper Half dialog box" and "Special Time Signature Lower Half dialog box." When you return to the Rebeam dialog box, Finale places an X in this check box.
- OK. Click OK to return to the Entry Modifications dialog box. Click OK again. Finale rebeams the selected measures according to your specifications.
- Cancel. Click Cancel to tell Finale to exit the dialog box without rebeaming anything.

167 Remove Staff dialog box

How to get there

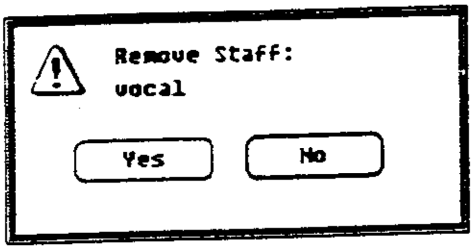
Click the Page Layout Tool . Finale switches to Page View, if it's not already there. Click the page containing the system you want to optimize. The Page Layout window appears. Click Staff Systems. Click the handle of the system you want to optimize, and select Optimized. Finale asks if you want to continue. Click Yes. Finale then asks if you want to be consulted before it omits each staff from the system. Click Yes.

What it does

In published full scores, it's customary to *omit* from a system any staves that consist entirely of rests. The result is a more compact and readable score. In Finale, this process of suppressing the printing of empty staves within each system is called *optimizing staves.*

To completely optimize all (or several) systems, the easiest method is to choose Optimize Staves from the Page Layout menu. However, there may be times when you want to specify that only certain staves be omitted from a system (you may not want the treble-clef staff of a piano part deleted, even if it's empty).

If you told Finale—in the Optimize Staves dialog box that precedes this one—that you *do* want to be asked before it removes a staff, this dialog box appears for each blank staff in the system. Simply click Yes to remove the blank staff whose name is displayed, or No to continue optimization *without* removing the indicated staff. (For more detailed instructions on Optimizing, see "Optimizing staves" in the *Finale Encyclopedia.*)


Remove Staff:
vocal

- Remove Staff: [staff name or number]. This indicator identifies the blank staff in question (by name, if you've named it; otherwise, by number).
- Yes. Click Yes if you want the indicated blank staff omitted from the system. Finale displays the same dialog box for the next blank staff in the system.
- No. Click No if you don't want the indicated staff omitted from the system, even though it's blank. Finale displays the same dialog box for the next blank staff in the system.

168 Repeat Assignment dialog box

How to get there

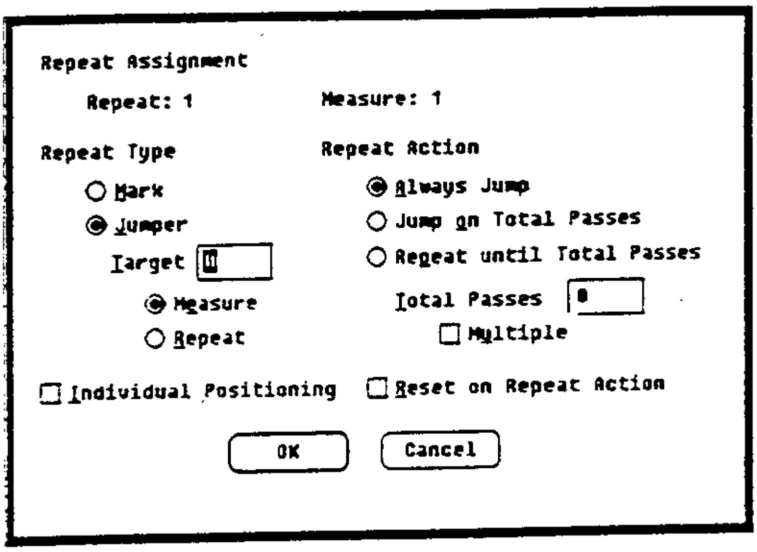
Click the Repeat Tool , and click a measure. (If there's already a repeat sign or text repeat in the measure, click again.) When the Repeat Selection dialog box appears, double-click one of the displayed text repeats (if any). (If none appears, click Create to create your own. Click OK, then double-click the new text repeat.)

If you've placed a text repeat in the score, you can also enter this dialog box by Shift–double-clicking its handle.

WHAT IT DOES

A *text repeat* is text that functions as a fully operational repeat marking, such as "To Coda," "D.S. al Coda," and "D.C." You can either design your own or use the ones in the text repeats library (TEXTREPE.LIB) provided with Finale, which you can load into your piece by choosing Load Library from the File menu.

Once you've selected a text repeat by double-clicking it, this dialog box appears, in which you can define its playback effect. If you simply want it to appear as a graphic marking (with no playback function), just click OK without changing anything in the dialog box.



Repeat Assignment

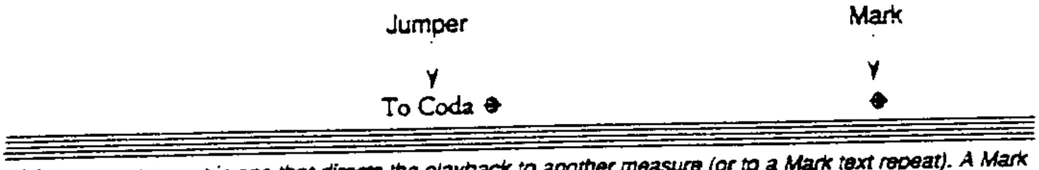
Repeat: 1 Measure: 1

Repeat Type
○ Mark
● Jumper
Target 0
● Measure
○ Repeat

Repeat Action
● Always Jump
○ Jump on Total Passes
○ Repeat until Total Passes
Total Passes 0
☐ Multiple

☐ Individual Positioning ☐ Reset on Repeat Action

- Repeat: (#). This indicator identifies the text repeat by number.
- Measure: (#). This indicator identifies the measure you clicked by number.
- Mark ◆ Jumper. Select the radio button that describes the function of your text repeat, as follows. A *Jumper* directs playback to another measure—for example, to the coda. A *Mark* doesn't direct playback anywhere—it's the *target* for a Jumper repeat.



A jumper text repeat is one that directs the playback to another measure (or to a Mark text repeat). A Mark repeat has no playback capabilities: it simply serves as a "target" for a Jumper text repeat.

If you're defining a Jumper text repeat—one that says "To Coda," for example—it can either direct playback to a specific *measure* in the score, or to another *text repeat* that's been defined as a Mark (the word "Coda," for example). If you plan to use the latter method, where a Jumper text repeat directs playback to a Mark text repeat, be sure to note the *number* of the text repeat you're using as the Mark (as indicated by the Repeat indicator at the top of this dialog box), because you'll need to enter this number in the Target text box (see below) of the *Jumper* repeat.

- Target. This number is only significant if you're designing a Jumper repeat, which can direct the flow of playback either to another measure or to another text repeat. It's either the number of the *measure* to which the text repeat should direct playback, or the Repeat ID number of the second *text repeat*—provided the second repeat has been defined as a Mark (see above). You tell Finale whether the Target number is a measure number or a Repeat ID number by selecting Measure or Repeat (see next page).

  If the Target number is zero, the text repeat will have no playback effect.

- Measure ◆ Repeat. These radio buttons let you identify the number in the Target text box. If you click Measure, the Target is a *measure number,* to which the playback will jump when it encounters this text repeat. If you click Repeat, the Target is the ID number of a *Mark-type text repeat,* to which the playback will jump when it encounters the text repeat you're defining. Remember that a text repeat can direct the playback to *any* measure in the score, regardless of whether it occurs before or after the text repeat measure.

  These buttons, as well as the Target text box, have no effect if you've identified the text repeat you're designing as a Mark (which has no playback-directing capability of its own).
- Always Jump. If you select this radio button, Finale will execute the repeat every time the playback reaches the text repeat—creating an endless loop.
- Jump on Total Passes. If you select this radio button, Finale will only execute the repeat upon one particular repetition of the music (as specified by the number in the Total Passes box). For example, select this Repeat Action if the text repeat is "Last time to Coda".
- Repeat until Total Passes. If you select this radio button, Finale will execute the repeat *every* time playback reaches the text repeat until it's been reached a specified number of times (the number in the Total Passes box), after which it won't repeat any more.
- Total Passes. The Total Passes box lets you specify how many times the playback should reach the end of the text repeat measure (how high Finale should "count") before Finale performs the Repeat Action you've specified. (The number in the Total Passes box has no effect if you've selected Always Jump.)
- Multiple. There may be times when you'll want the text repeat you're designing to affect playback only on *specific* passes. For example, if the text repeat says "To Bridge 2nd and 4th times only," you'd want the playback to jump to the Target measure (or Target text repeat) the second and fourth times through. Click the Multiple check box to enter the Multiple "Total Passes" dialog box, where you can specify more than one Total Passes value. (For this example, you would enter 2 in the first text box and 4 in the next.) When you click OK and return to the Repeat Assignment dialog box, the Multiple box is selected and the Total Passes box is ignored.
- Reset on Repeat Action. Once Finale has played the music the number of times specified in the Total Passes box—and thus performed the Repeat Action—it can reset its internal "counter" back to zero and begin counting toward the Total Passes number again. This option is useful if you're creating nested repeats, and want an inner repeat to be fully executed with each pass of the larger repeated region.
- Individual Positioning. Finale usually places a text repeat in the same place in every staff. Click Individual Positioning to allow each staff's text repeat to be independently movable.
- OK. Click OK to confirm the settings you've made in this dialog box and place the new (or modified) text repeat in the score.
- Cancel. Click Cancel to tell Finale to ignore any changes you made in this dialog box. You return to the score.

115 Repeat Designer dialog box

HOW TO GET THERE

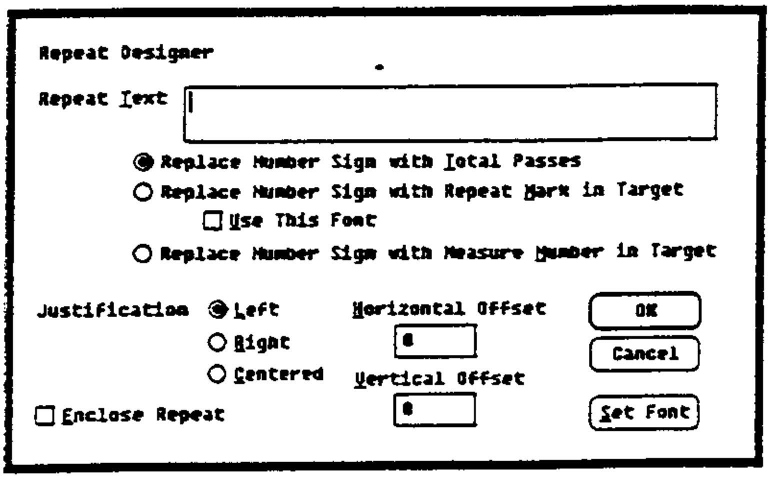
Click the Repeat Tool ▤, and click a measure. (If there's already a repeat sign or text repeat in the measure, click again.) When the Repeat Selection dialog box appears, click Create.

If you've placed a text repeat in the score, you can also enter this dialog box by double-clicking its handle.

REPEAT DESIGNER DIALOG BOX

WHAT IT DOES

A *text repeat* is a piece of text that functions as a fully operational repeat marking, such as "To Coda," "D.S. al Coda," and "D.C." In this dialog box, you can design your own text repeats and specify the font and justification. (You can use the predefined text repeats in the Text Repeats Library provided with Finale.*) This dialog box lets you define only the *text itself* and *appearance* of the text repeat (its font and positioning specifications). To define its *playback* effects, you have to access the Repeat Assignment dialog box (see "Repeat Assignment dialog box").



Repeat Designer

Repeat Text

● Replace Number Sign with Total Passes
○ Replace Number Sign with Repeat Mark in Target
☐ Use This Font
○ Replace Number Sign with Measure Number in Target

Justification ● Left ○ Right ○ Centered

Horizontal Offset 0

Vertical Offset 0

☐ Enclose Repeat

- Repeat Text. Enter the text for the repeat marking itself in this text box. The characters in this text box are displayed in the System 12-point font, regardless of the actual font you've chosen.
- Replace Number Sign with Total Passes. When you type the number sign (#, or Shift-3) in the Repeat Text box and select this option, the number sign is a stand-in for the number in the Total Passes box. When the text repeat appears in the score, Finale will display the actual Total Passes number instead of the number sign. (You specify the Total Passes in the Repeat Assignment dialog box, which appears when you place the text repeat in the score.)

  You might want your text repeat to say "Jump to Coda #th Time Only". When the mark appears in the score, it will read "Jump to Coda 4th Time Only" (substituting whatever number you've indicated in the Total Passes box).
- Replace Number Sign with Repeat Mark in Target. When you type the number sign (#, or Shift-3) in the Repeat Text box and select this option, the number sign is a stand-in for the *actual text* of the Mark text repeat to which this Jumper directs playback. (A *Jumper* directs playback to another measure—to the coda, for example. A *Mark* doesn't direct playback anywhere—it's the *target* for a Jumper repeat.) When the text repeat appears in the score, Finale will display the actual text of the target Mark instead of the number sign.

  You could type "Last time to #" in the text box. When you place this text repeat in the score, you'll encounter the Repeat Assignment dialog box, in which you can specify that this Jumper should direct playback to a Mark text repeat—"Coda," for example—whose number you enter in the Target box. When this text repeat appears in the score, it will say "Last time to Coda," because Finale substitutes the word "Coda" for the # sign. (See "Coda" in the *Finale Encyclopedia* for step-by-step instructions.)
- Use This Font. If you've selected Replace Number Sign with Repeat Mark in Target, you can specify which font Finale should use for the Mark text repeat name (temporarily represented by the number sign). If you select this option, the entire text repeat you're

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* To load this library, choose Load Library from the file menu, locate the LIBRS directory, and double-click TEXTREPE.LIB.

designing will appear in the font you've selected (by clicking the Set Font button). If you don't select this option, the Mark text repeat you're *incorporating* into this text repeat (the word "Coda" in the example above) will appear in its *own* font, regardless of the font you've set for the text repeat you're designing.

- Replace Number Sign with Measure Number in Target. When you type the number sign (#, or Shift-3) in the Repeat Text box and select this option, the number sign is a stand-in for the *measure number* of the measure to which this Jumper text repeat will direct playback. When the text repeat appears in the score, Finale will substitute the measure number for the # sign.

  You might type "Last time to m. #." When this text repeat appears in the score, it will read "Last time to m. 44" (substituting whatever measure number you've designated as the Target in the Repeat Assignment dialog box).
- Justification: Left ◆ Right ◆ Centered. Click the radio button corresponding to your choice of the text repeat's justification in relation to the measure: flush with the left barline, flush with the right barline, or centered between the barlines.
- Horizontal Offset ◆ Vertical Offset. These numbers, in EVPUs (288 per inch), adjust the position of the text repeat *horizontally* relative to its default position (as specified by your Justification selection) and *vertically* relative to the top staff line. A positive number in the Horizontal Offset box moves the text repeat to the right. A positive number in the Vertical Offset box moves it upward. You can always adjust the position of a text repeat manually by dragging its handle when you return to the score.
- Enclose Repeat. When you click this check box the Enclosure Designer dialog box appears, in which you can choose a geometric shape to enclose your text repeat. You can choose a rectangle, ellipse, pentagon, and so on, and specify the line thickness as well. See "Enclosure Designer dialog box."
- OK. Click OK to confirm the creation of your new text repeat. You return to the score, or to the Repeat Selection dialog box, where the new text repeat appears.
- Cancel. Click Cancel to return to the Repeat Selection dialog box (or to the score) without creating or editing a text repeat.
- Set Font. Click this button to display the Text Font, Size and Style Selection box, in which you can set the font for your text repeat.

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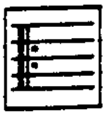
Repeat Selection dialog box

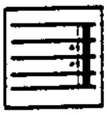
HOW TO GET THERE

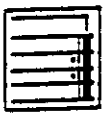
Click the Repeat Tool, and click a measure in the score. (If the measure already has a repeat, double-click it.)

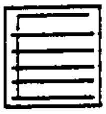
WHAT IT DOES

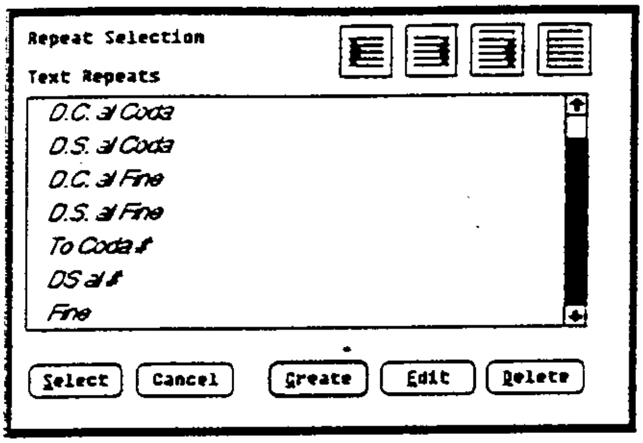
In this dialog box, you can choose either a *repeat barline* or a *text repeat* you want to insert in the score. You can select one of the four repeat barlines pictured in the window, as shown here.


Forward Repeat
(Graphic only)


Backward Repeat
(Graphic/playback)


Backward Repeat
with Bracket
(Graphic/playback)


Multiple Ending Repeat
(Graphic and playback)



D.C. al Coda
D.S. al Coda
D.C. al Fine
D.S. al Fine
To Coda 𝄌
DS al 𝄌
Fine

- [The four repeat barline icons]. The first icon, the Forward Repeat, is a purely graphic repeat barline. Normally, a musician relies upon such a barline to indicate the beginning of the repetition (the *target measure*). In Finale, this barline type has no playback functions of its own. That's because you specify *both* the beginning and ending measures of the repeated section when you create the *ending* barline.

  The second icon, the Backward Repeat, can have a playback effect assigned to it—it can operate in the way you'd expect—by directing the playback flow back to an earlier measure. Like any of Finale's repeats, it doesn't *have* to direct playback to an earlier measure, you could define it to direct the playback to a *later* measure.

  The third icon, the Backward Repeat with Bracket, is identical to the Backward Repeat, except that it has an adjustable bracket. You might use this barline to create a first ending.

  The fourth (rightmost) icon, the Multiple Ending Repeat, also offers a bracket, so that you could use it as the *first* measure of a two-measure first ending. This repeat barline has one significant difference from the other functional barlines. In a measure containing one of the two Backward Repeat barlines, the playback flow jumps to the target measure when Finale reaches the *end* of the measure. In a measure containing a Multiple Ending Repeat barline, the playback jumps to the target measure when it reaches the *beginning* of the measure—once again, making this repeat barline appropriate for the *first* measure of a first ending that's several measures long.

  To select one of these barlines, double-click its icon. If you selected the first icon, you return to the score. If you selected either of the middle icons, you proceed to the Backward Repeat Bar Assignment dialog box. If you selected the rightmost icon, you go to the Ending Repeat Bar Assignment dialog box. See the individual entries for these dialog boxes in this volume for more information. For examples of how you might use these barlines in combination, see Tutorial 3 in *Learning Finale*, or "Repeats (barlines and text indications)" in the *Finale Encyclopedia*.

- [Text Repeats]. In the scrolling display area of this dialog box, Finale lists any *text repeats* you've created in (or loaded into) your file.*

  A *text repeat* is text, such as "To Coda," that functions as a fully operational repeat marking, just like a repeat barline. To create a new one, click Create. The Repeat Designer dialog box appears, where you can enter the text and define the appearance of the new text repeat. (You don't define its playback effects until you actually place it in the score by double-clicking it in the selection box, whereupon the Repeat Assignment dialog box appears.)

  For a more complete discussion of the options available when you're creating a text repeat, see "Repeat Designer dialog box." For details on defining the playback of a text repeat you've already created, see "Repeat Assignment dialog box."

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* To load a set of predefined text repeats into your file, choose Load Library from the File menu, open the LIBRS directory, and double-click TEXTREPE.LIB.

- Select. Instead of double-clicking a repeat icon (or a text repeat), you can click it once and then click this button. You proceed to the score or to the next dialog box.
- Cancel. Click Cancel to exit this dialog box without adding a repeat to your score.
- Create. Click Create to design a new text repeat. The Repeat Designer dialog box appears.
- Edit. To edit an existing text repeat, click it once and then click Edit. The Repeat Designer dialog box appears, where you can change any aspect of the appearance of the text repeat. (When you edit any text repeat, the changes apply to every occurrence of it in the score.)
- Delete. After clicking a text repeat, click this button to remove it from the list of available text repeats. (You can't remove it from the list if you've already used it somewhere in your score.)

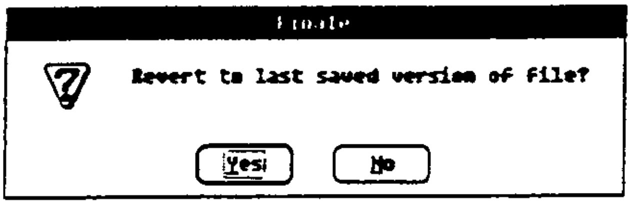
171 “Revert to last saved...” dialog box

How to get there

Choose Revert from the File menu.

What it does

When you choose Revert from the File menu, Finale asks if you want your file to *revert* to the condition it was in the last time you saved your work. (It has the same effect as closing your file without saving changes, then reopening it.) You might want to use this feature if you've made drastic modifications to your piece and have now changed your mind about them.



Revert to last saved version of file?

- Yes. Click Yes if you want Finale to discard all changes you've made to your file since the last time you saved it.
- No. Click No to return to the score without reverting to the last saved version.

- **OK.** Click OK to return to the Executable Shape Designer dialog box, where Finale puts an X in the Use List check box. The sequence of samples you entered will now *repeat* in an endless loop for as long as the Executable Shape, or the music it affects, lasts. If you also select Quit at End of Sample List, Finale only plays through your list once.
- **Cancel.** Click Cancel to return to the Executable Shape Designer dialog box without changing the Sample List. (If you didn't put numbers in any of the boxes, Finale doesn't put an X in the Use List check box.)
- **Clear.** Click Clear to reset the numbers in all the text boxes to 0. If you click OK at this point, Finale removes the X from the Use List check box, and will sample the Executable Shape at regular intervals in the usual way (every eighth note if the Time Scale is 1:1).

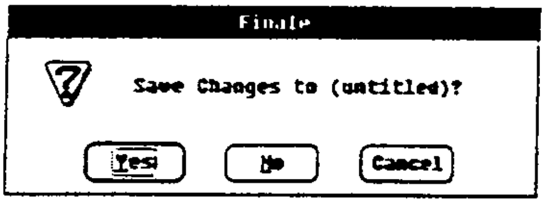
172 Save Changes to (untitled) dialog box

How to get there

Edit a file. Close it, exit the program, or choose Open from the File menu without saving changes to the edited file.

What it does

Finale wants to make sure you intend to lose all of the changes you've made since the last time you saved your work. It presents this dialog box, giving you one last chance to save your work.



Save Changes to (untitled)?

- **Yes.** Click Yes to save your work. If you haven't already named your file, Finale displays the Save File Name dialog box, where you can name it.
- **No.** Click No if you want to leave the file without saving changes.
- **Cancel.** Click Cancel to return to the score without leaving the file.

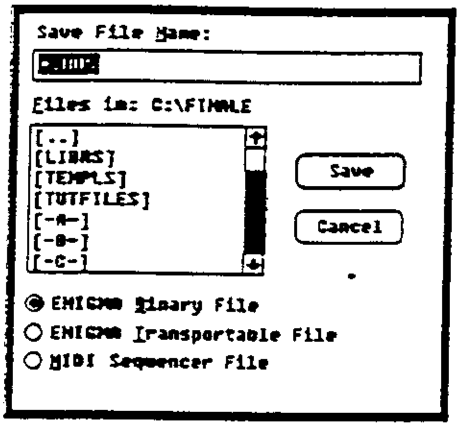
173 Save File Name dialog box

How to get there

There are five ways to get to the Save File Name dialog box. In an "untitled" file, choose Save from the File menu. Choose Save As from the File menu. Click the Playback Tool, choose Playback Settings from the Playback menu, select Create a Playback File, click OK, and click a measure. Click the Transcription Tool, click a measure, and choose Save As from the File menu. Choose Open from the File menu, click MIDI Sequencer File, double-click a filename, click Set Track-to-Staff List, set up a track to staff mapping, and click Save.

WHAT IT DOES

This dialog box allows you to specify a pathname for your file.



● ENIGMA Binary File
○ ENIGMA Transportable File
○ MIDI Sequencer File

- **Save File Name** [text box]. Type the pathname for your file, including its extension (.MUS, .ETF, .MID, .PLY, .NOT, or .TRK).
- **Files in** [scroll list]. The text above the scroll list indicates the current directory (where your file will be saved). The scrollable list allows you to change drives and directories. Double-click a drive symbol, [-A-] or [-C-], to change drives. Double-click the parent directory symbol [..] to move "outward" through the directories on your disk. Double-click a directory name, such as [FINALE], to open a directory.
- **Save.** Click Save to confirm the pathname for your file. Finale creates the file and returns to the score (or dialog box from which it came).
- **Cancel.** Click Cancel to return to the score without saving a file.

If you choose Save or Save As from the File menu, three radio buttons appear at the bottom of the Save File Name dialog box:

- **ENIGMA Binary File.** Select this radio button if you want to create a standard Finale (notation) file.
- **ENIGMA Transportable File.** Select this radio button if you want to create an ENIGMA Transportable File from your file.

  This special file contains all of the information in your Finale file in *text-only format*, so that it can be read by other brands of computers running an ENIGMA-based music program (such as Finale or MusicProse on the Macintosh)—or even your word processor. (ENIGMA is the underlying software technology that drives Finale.)
- **MIDI Sequencer File.** Select this radio button if you want to create a standard MIDI file from your file, which can be read by sequencer programs.

  Another dialog box appears, in which you can specify which of the three kinds of MIDI file you want to create. (See "'Do you want to create a MIDI Sequencer File...' dialog box.")

174

Score Expression Selection dialog box

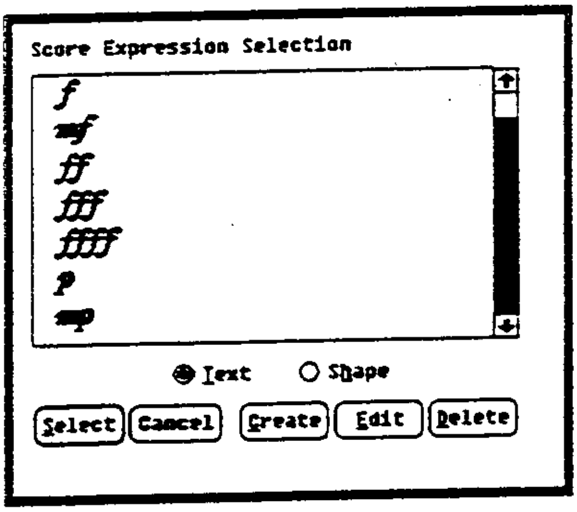
HOW TO GET THERE

Click the Score Expression Tool ☑, and click a measure. (If the measure already has a Score Expression attached, click again.) This dialog box also appears when you're programming a Score Expression Metatool. While pressing CTRL, press a number key (1 through 8).

WHAT IT DOES

This dialog box displays a palette of any Score Expressions (either text- or shape-based) you've created in, or loaded into, your file. If DEFAULT.MUS is in place, this dialog box displays a selection of common Text Expressions, such as *Allegro, ritard,* and various dynamics. When you click Shape (below the list box), you see a palette of Shape Expressions, such as slurs and crescendos.

From this dialog box you can select an expression (to put in the score or define as a Metatool), edit an existing one, or create a new one.



- Text. If this radio button is selected, the selection box displays a list of *Text Expressions* —expression markings consisting solely of words. (Dynamics and certain musical symbols can also be considered text, even though they appear as characters in Petrucci—or some other music font.)
- Shape. If this radio button is selected, the selection box displays a palette of *Shape Expressions*—expression markings consisting of lines and shapes you've created in the Shape Designer.

  Important note: The functions of slur and crescendo-type Shape Expressions can be duplicated much more easily through the use of *Smart Shapes.* If you place a Shape Expression in more than one place in the score, be aware that any time you edit one, you're editing *every occurrence* of it in the score—a particularly unfortunate situation if you've been carefully changing the shape of each slur to fit its particular notes. (For a more complete discussion, see "Slurs" and "Crescendo/Decrescendo" in the *Finale Encyclopedia.*)

- Select. After clicking a Text Expression or Shape Expression in the selection box, click Select to tell Finale you want to place it in the score. You proceed to the Expression Assignment dialog box, and from there you return to the score. You can also double-click the desired expression instead of clicking it and clicking Select.
- Cancel. Click Cancel to return to the score without inserting a Score Expression.
- Create. Click Create if you want to create a new Score Expression. You proceed to the Text or Shape Expression Designer dialog box (depending on which radio button—Text or Shape—is selected beneath the scrolling list), where you can create a new Score Expression. See "Text Expression Designer dialog box" and "Shape Expression Designer dialog box."
- Edit. After clicking an existing Score Expression, click Edit to enter the Text or Shape Expression Designer dialog box (depending on which radio button—Text or Shape—is selected beneath the scrolling list), where you can edit it. Remember that you're simultaneously editing *every occurrence* of the expression in the score.
- Delete. After clicking an existing Score Expression, click Delete to remove it from the selection box. You can't remove an expression that you've already used in the score (as a Staff Expression *or* Score Expression).

125

Score Expression Staff List dialog box

HOW TO GET THERE

Click the Score Expression Tool ☑ and click a measure. (If the measure already has a Score Expression assigned to it, click again). Select a Score Expression to place in the score by double-clicking it (or click Create to create a new one). When the Expression Assignment box appears, click the words "Staff List".

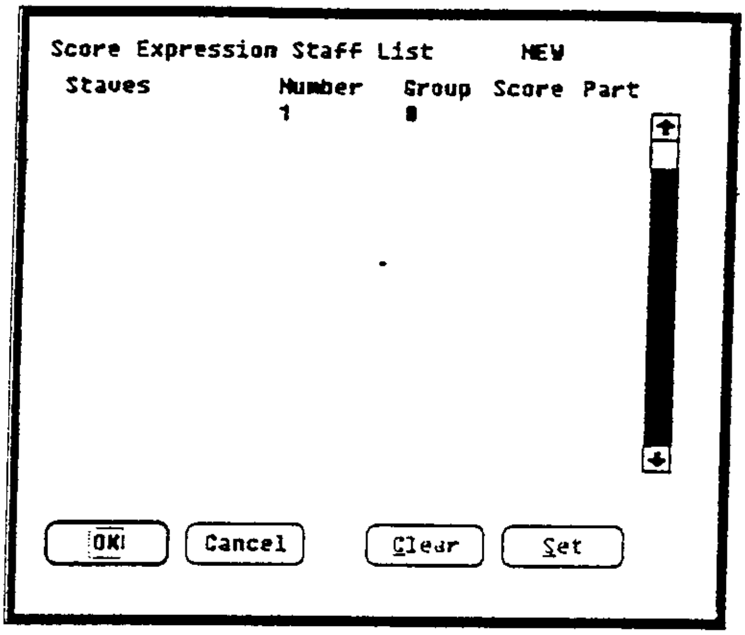
Or, if the Score Expression is already in the score, Shift-double-click its handle, then click "Staff List".

WHAT IT DOES

Finale normally places a Score Expression in every staff in the score. However, there are certain elements, such as rehearsal letters, that you might not want to appear in every staff. You may only want rehearsal letters to appear at the *top* of the full score—but you'd still want them in every *extracted part*. Staff Lists address the situation, letting you specify the staves in which you want a Score Expression to appear (in the full score and/or the extracted parts).

SCORE EXPRESSION STAFF LIST DIALOG BOX

You can make good use of Staff Lists even if you have no intention of extracting parts. That's because a Score Expression only affects the *playback* of the staves you've selected in this dialog box by placing a check mark in their Part column (see below).

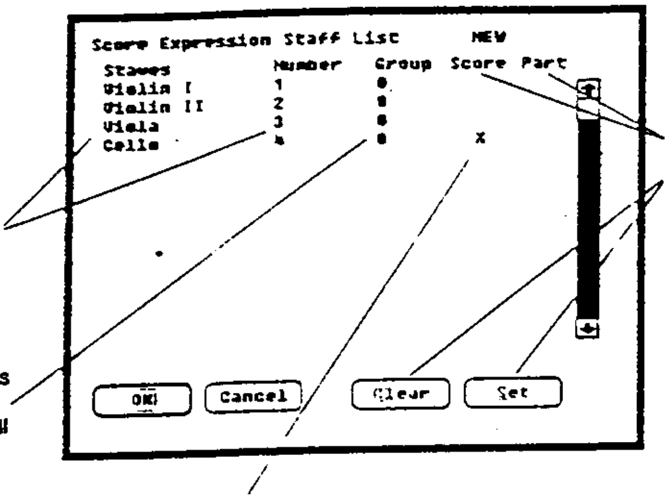


- **Score Expression Staff List (#).** This indicator identifies the particular configuration of staves in which this Score Expression will appear. If you later place another Score Expression in the score, you can recall this configuration simply by entering its number into the "Staff List" text box (in the Expression Assignment dialog box).
- **Staves ◆ Number ◆ Group ◆ Score ◆ Part.** In the Staves column you'll see the names (if you've named them) of every staff in your score. Across from each, Finale displays its number (in the Number column) and the number of the *staff group*, if any, to which it's been assigned (in the Group column). (You group staves by selecting their handles with the New Staff Tool and double-clicking one of the selected handles. Grouped staves are joined by continuous barlines, and may be joined by a bracket with the Bracket Tool. See "Staff groups" in the *Finale Encyclopedia.*)

  A check mark in the Score column for a certain staff indicates that the Score Expression you're placing will appear in that staff in the *full score*. A check mark in the Part column indicates that it will appear in that staff in the *extracted part*.

  The *playback* of any staff for which a check mark appears in the Part column will also be affected by the Score Expression you're creating. In this way, you can place a dynamic marking only at the top of the full score—yet you can specify that it should affect the playback of any or all staves in the full score (by placing check marks in the Part column opposite their names).

Depending on where you click, you can add check marks for all staves in a group, all staves in the score, or in only one column or the other for all staves. See the figure below for the locations of these "shortcut" clicks.



Score Expression Staff List NEW

Staves	Number	Group	Score	Part
Violin I	1	●		
Violin II	2	●		
Viola	3	●		
Cello	4	●	X	

Click a staff name or number to place Xs in the Score and Part columns (for the staff you clicked).

Click a staff group number to place Xs in the Score and Part columns for all the staves in the group.

To add (or remove) Xs, click Score or Part; then click the Set (or Clear) button.

To add (or remove) an X for a single staff in a single column, just click in the column.

- OK. Click OK to confirm your specification of a Staff List for the Score Expression you're inserting. You return to the Expression Assignment dialog box, where Finale has placed the number of the Staff List you created in the "Staff List" text box. (Next time you're adding a similar Score Expression, just enter its number in this box. You don't have to redefine the Staff List.)
- Cancel. Click Cancel to return to the Expression Assignment dialog box without creating a Staff List.
- Clear ◆ Set. You can remove check marks from—or place check marks in—all staves at once, for either column (Score or Part). Click the *word* Score (or Part). It becomes highlighted. Now click Clear to remove the check marks from every staff in the entire column, or click Set to add check marks to every staff in the entire column.

176

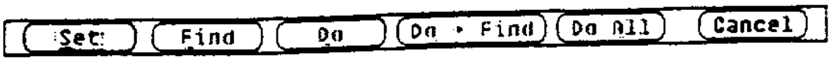
Search and Replace "button bar"

How to get there

Click the Note Mover Tool ▣ , and click a measure. Select a handle by clicking it, several handles by Shift-clicking (or drag-enclosing) them, or all notes in the measure by choosing Select All from the Edit menu. CTRL-click any of the selected handles.

What it does

You can use Finale's search-and-replace function to edit every occurrence of a particular motif. While this "button bar" contains the same commands as the Search menu, it's provided in case you prefer to conduct your search by clicking buttons on the screen instead of choosing commands from a menu.



- Set. This is the only button that doesn't have a similar command in the Search menu. When you click Set, the "Do you want to search..." dialog box appears, where you can specify the criteria for which you want to search (see "'Do you want to search...' dialog box"). When you've selected one of the criterion options, you proceed to the Alteration for Slot (#) dialog box, where you can specify the way in which you want the selected motif transformed (see "Alteration for Slot [#] dialog box").

- Find ◆ Do ◆ Do & Find ◆ Do All ◆ Cancel. These buttons perform the same functions as the Find, Replace, Replace then Find, Replace All, and Quit Search commands in the Search menu, respectively. See "Search menu" for complete descriptions.

177

Search menu

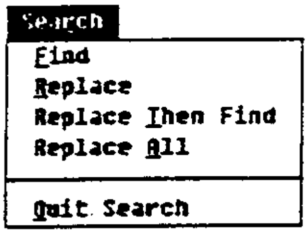
How to get there

Click the Note Mover Tool ; and click a measure. Select a handle by clicking it, several handles by Shift-clicking (or drag-enclosing) them, or all notes in the measure by choosing Select All from the Edit menu. Choose Search and Replace from the Note Mover menu. In the next two dialog boxes, specify the way in which you want to search for and modify other occurrences of the selected notes. You return to the score. The Search menu now appears.

What it does

You can use Finale's search-and-replace function to edit every occurrence of a particular motif, to correct every occurrence of a particular note to its enharmonic equivalent, or even to transpose every note of a particular rhythmic value that falls on a particular pitch.

Once you've specified the criteria for which you want to search (in the "Do you want to search..." dialog box) and specified the way in which you want the selected motif transformed (in the Alteration for Slot [#] dialog box), this menu appears. You can use it to conduct the search process, telling Finale either to pause after it finds a match (while you decide whether or not you want to modify it) before continuing the search, or to search all measures in all staves, changing every occurrence it finds without waiting for your approval each time.



- Find. Choose Find to tell Finale to search your score for the next occurrence of the note or motif you've specified. Finale searches measure 1 in every staff, then proceeds to measure 2, and so on. When it finds a match, it highlights the matching notes and waits for you to choose another menu command. Finale won't be able to find a motif that crosses a barline.
- Replace. Choose Replace to tell Finale to modify the selected note or motif according to your specifications in the Alteration for Slot (#) dialog box. Finale waits for you to choose another menu command.
- Replace Then Find. Choose Replace Then Find to tell Finale to modify the selected note or motif according to your specifications in the Alteration for Slot (#) dialog box, and then to search your score for its next occurrence. When it finds another match, it highlights the matching notes and waits for you to choose another menu command.
- Replace All. Choose Replace All to tell Finale to search your score for the selected note or motif, changing every occurrence according to your specifications in the Alteration for Slot (#) dialog box. Finale searches measure 1 in every staff, then proceeds to measure 2, and so on. There's no way to interrupt this process once it's begun, so you should allow some time for Finale to complete its task.
- Quit Search. Choose this command to return to the score. The Search menu disappears, and Finale assumes you've concluded your search.

178 Secondary Beam Break Selection dialog box

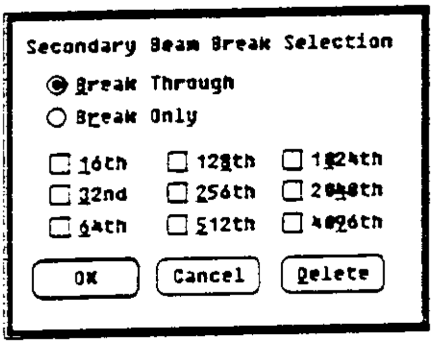
HOW TO GET THERE

Click the Special Tools Tool, and click a measure containing beamed sixteenth notes (or smaller values). Click the Secondary Beam Break Tool. Handles appear above each beamed note. Click the handle above the note *after* the desired beam break.

WHAT IT DOES

The Secondary Beam Break Tool lets you create breaks in the *inner* beams of sixteenth notes and smaller values. (To break *eighth note* beams—and all others at once—click the measure with the Speedy Note Entry Tool, click the note *after* the desired beam break, and press the Slash key [/].)

In this dialog box, you can specify which beams you want to break.

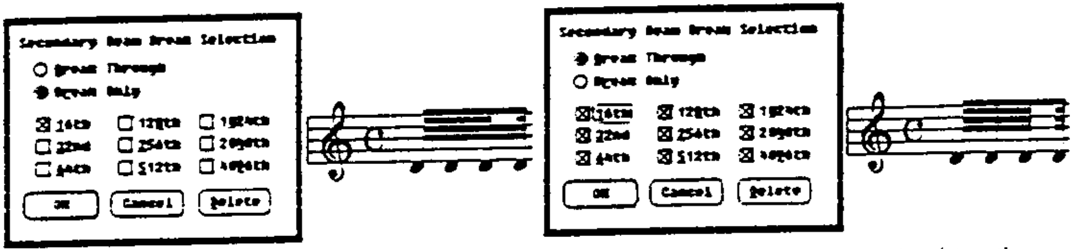


Secondary Beam Break Selection

● Break Through
○ Break Only

☐ 16th ☐ 128th ☐ 1024th
☐ 32nd ☐ 256th ☐ 2048th
☐ 64th ☐ 512th ☐ 4096th

- Break Through. Select this radio button if you want *all* beams broken to a certain level. When you specify the level (by clicking one of the rhythmic value check boxes, below), the level you clicked and *all smaller values* are automatically selected.

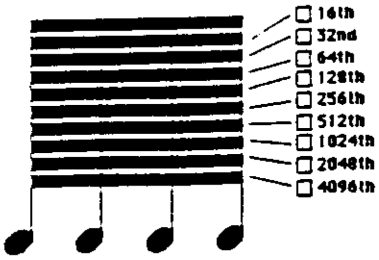


Secondary Beam Break Selection
○ Break Through
● Break Only
☒ 16th ☐ 128th ☐ 1024th
☐ 32nd ☐ 256th ☐ 2048th
☐ 64th ☐ 512th ☐ 4096th

Secondary Beam Break Selection
● Break Through
○ Break Only
☒ 16th ☒ 128th ☒ 1024th
☒ 32nd ☒ 256th ☒ 2048th
☒ 64th ☒ 512th ☒ 4096th

If you click Break Only, Finale breaks only the beam you specify—in the left example above, the sixteenth-note beam. If you click Break Through, Finale breaks the beam you specify and all the beams of all smaller note values (above right).

- Break Only. If you only want *selected* (not necessarily adjacent) beams to be broken, select this radio button, then select the check boxes of the duration values whose beams you want broken.
- 16th ◆ 32nd ◆ 64th...4096th. These check boxes identify the beams you want broken, as shown.



Some of these duration values are smaller than you can enter with the Speedy Note Entry Tool (the 4096th note, for example). The only way you can create such a note is by creating it in the Frame dialog box and setting its Duration manually. See "Frame dialog box."

- OK. Click OK to return to the Special Tools window, where you'll see the effects of your beam breaking. The handle you clicked remains selected to remind you that you've modified it. To restore the beaming to normal, click the handle again and click Delete.
- Cancel. Click Cancel to return to the Special Tools window without changing any beaming.
- Delete. Click Delete to restore normal beaming to the note whose handle you clicked. Finale clears the Xs out of all the check boxes.

Section (#) dialog box (text processor)

See "Mass Create window."

173

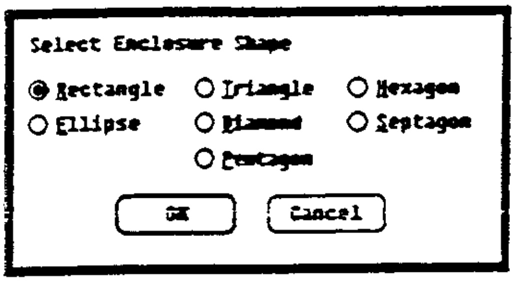
Select Enclosure Shape dialog box

How to get there

Click the Measure Number Tool . Click Enclosures.

What it does

This dialog box allows you to select a geometrically shaped enclosure to place around the measure numbers in the region you're defining.



Select Enclosure Shape

● Rectangle ○ Triangle ○ Hexagon
○ Ellipse ○ Diamond ○ Septagon
○ Pentagon

- Rectangle ◆ Ellipse ◆ Triangle ◆ Diamond ◆ Pentagon ◆ Hexagon ◆ Septagon. Click the radio button corresponding to the shape you want to use as a measure number enclosure.
- OK. Click OK to return to the Measure Number Map dialog box. Finale places an X in the Enclosures check box. If you want the enclosure to appear on every measure number, choose Every Number. If you want the enclosure to appear only on *certain* measure numbers, click Selected Numbers. When you return to the score, you can add an enclosure to any number in the region by double-clicking its handle and clicking Use Enclosure.

  You can change the appearance of a particular measure number's enclosure by double-clicking its handle. The Enclosure Designer dialog box appears, where you can change its size and line thickness. See "Enclosure Designer dialog box."
- Cancel. Click Cancel to return to the Measure Number Map dialog box, where no X appears in the Enclosures check box.

180

Sample List for Executable Shape dialog box

HOW TO GET THERE

Click the Staff Expression Tool or Score Expression Tool, and click a note (Staff Expression) or measure (Score Expression). (If the note or measure already has an expression attached, click again.) Click the desired expression in the selection box, and click Edit. Click Playback, then click the words Execute Shape. In the selection box that appears, either click an existing Executable Shape and click Edit, or click Create. In the Executable Shape Designer box, click Use List.

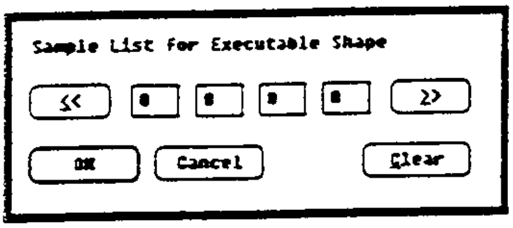
If the expression already appears in the score, CTRL-Shift-double-click its handle, then click Execute Shape, Create (if no executable shape was assigned), and Use List.

WHAT IT DOES

An Executable Shape is a line whose contours Finale "reads" as it plays back your music in order to produce changes over time of some musical aspect—tempo or volume, for example. You draw the Executable Shape itself in the Shape Designer. (For a more complete discussion of Executable Shapes, see "Expressions: Staff Expressions" and "Shape Designer" in the *Finale Encyclopedia*, as well as the entries for individual Executable Shape–driven expression markings such as "Crescendo/Decrescendo," "Rallentando," and "Trills.")

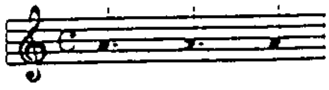
Normally, Finale *samples* (consults the contour of) an Executable Shape at regular intervals. Finale might sample the shape you've drawn for a rallentando every eighth note, so that the tempo decreases with each passing eighth note.

If you want playback to respond only to *specific* samples (instead of *every* sample), select Use List. The Sample List for Executable Shape dialog box appears, where you can enter a series of numbers, one in each text box, to tell Finale *which* samples provided by the Executable Shape you want it to register for playback.



Use List can produce interesting effects if this Executable Shape governs pitch or Restrike Keys. (Restrike Keys is one of the playback definitions you can assign to any Staff Expression or Score Expression. The note to which it's attached is struck over and over again, at a rate specified by its Time Scale setting.)

By creating a sample list and entering your values carefully, you can create a Restrike Keys expression that plays a certain rhythm. Suppose your Restrike Keys shape is applied to a whole note, and has a Time Scale of 1:1 (it restrikes the note every eighth note). If you click Use List and enter 3, 3, and 2 in the first three boxes, the affected whole note would play back with the rhythm shown at left.



- Sample List for Executable Shape (#). These text boxes specify which of the samples generated by the Executable Shape you want Finale to "notice" (respond to) in creating the playback effect. Enter the sample numbers, in sequence, in the successive text boxes. Use the right and left arrow buttons to scroll the display to the right or left by one text box at a time. You can have up to six specified sample numbers.
- << >> [buttons]. Click the right or left arrow button to scroll through the six text boxes.

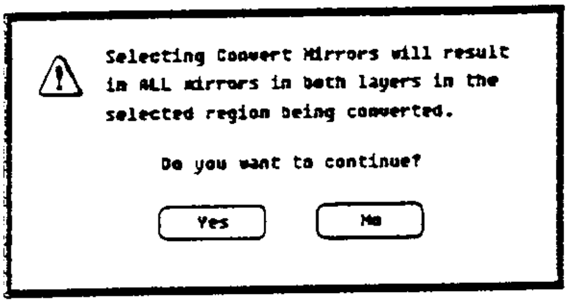
181 "Selecting Convert Mirrors will result..." alert box

How to get there

Click the Mass Mover Tool, and select a region containing mirrors created with the Mirror or Mass Mover tools. Choose Convert Mirrors from the Mass Edit menu.

What it does

When you use the Mirror Tool or the Mass Mover Tool to create "intelligent copies" of music, the copies ("mirrors") are dynamically linked to the source music. When you change a note in—or add an expression mark to—the source measure, any mirrors created from it automatically change as well.



Selecting Convert Mirrors will result in ALL mirrors in both layers in the selected region being converted.

Do you want to continue?

You can't edit a mirrored measure directly, so Finale provides the option of converting these mirrors into "real" measures—severing their link to the original source measures. If your score has music in both Layer 1 and Layer 2, this dialog box is also a warning. Unlike all other Mass Mover functions, which only act on the *visible* layer, this command affects *both* layers (even if one is hidden).

- Yes. Click Yes to turn any mirrored measures in the selected region into "real" measures that you can edit.
- No. Click No to return to the score without affecting the mirrored measures.

182 Selective Mirror for Frame (#) dialog box

How to get there

After creating a mirror with the Mass Mover Tool: Click the Mirror Tool, Shift-click the mirrored measure (which displays the Mirror icon), Click Selective Mirror ID.

When creating a composite mirror: Click the Mirror Tool. Click an empty measure. The Tilting Mirror dialog box appears. Create a composite mirror in the usual way (see "Mirroring" in the *Finale Encyclopedia*), ending by clicking OK. Click Selective Mirror ID.

When defining playback for a Note Expression: Click the Note Expression Tool, and click a note. (If it already has a Note Expression attached, click again.) Click Create (or click an existing Note Expression and click Edit). Click Playback, then click Selective Mirror ID.

When modifying playback of a Note Expression in the score: Click the Note Expression Tool, and click the note to which the expression is attached. Double-click its handle, click Playback, then click Selective Mirror ID.

What it does

An intelligent copy of a full measure is called a mirror. A measure composed of selected notes from several different measures is called a composite mirror. There may be times, when you want to display only *selected* notes from a mirror or composite mirror. You might want a certain measure to display only a single monophonic musical line distilled from the chordal right-hand piano part from which it was mirrored.

183

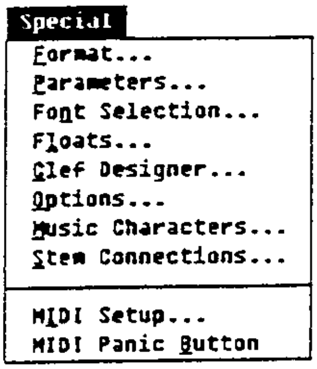
Special menu

How to get there

The Special menu is one of Finale's four unchanging menus.

What it does

This menu contains a number of commands, most of which display a dialog box. These govern the way Finale displays the music in the currently open file—its default layout and positioning variables, or the fonts, musical symbols, and clefs it uses, for example.



- Format. Choose this command to display the Format Variables dialog box, where you establish the default values for the page layout of your piece. From there, you can access the PostScript Variables box, to specify various parameters for PostScript printing. For details, see "Format Variables dialog box" and "PostScript Variables dialog box."
- Parameters. Choose this command to display the Parameters dialog box, which contains a variety of Finale settings. Most of them have to do with establishing default values for Finale variables: the size of grace notes and "clef-change" clefs, the key and time signature of a new file, the shape used for a multimeasure rest (when you extract parts), and so on. For a more complete description, see "Parameters dialog box."
- Font Selection. This command displays the Font Selection dialog box, which allows global font changes for many elements of your score. You can also set the font for some of these elements (such as lyrics and text blocks) on a *local*, or case-by-case basis, elsewhere in the program. This dialog box lets you change all occurrences at once.

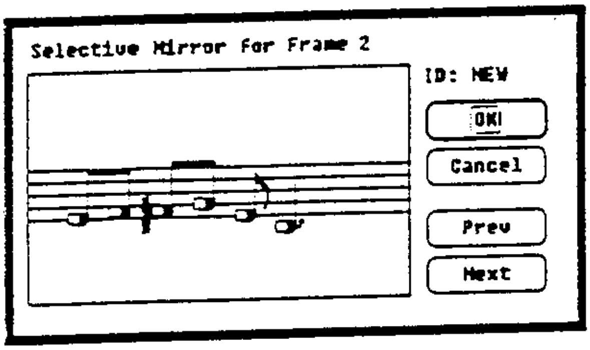
  Petrucci, the music font provided with Finale, is the default font for musical symbols (Music, Clef, Key, Time). Finale lets you change these options so that you can mix and match fonts. For more information, see "Font Selection dialog box."
- Floats. This command displays the Piece Specifications dialog box, in which you can enable *floats* for your piece. "Float," in Finale, means *allow to vary from staff to staff.* These options allow you to specify multiple simultaneous key signatures or time signatures, or to specify a different music font for each staff in your piece. You can also specify different notehead shapes for specific scale degrees and rhythmic values. See "Piece Specifications dialog box" for details.
- Clef Designer. Finale supplies eight standard clefs. You can modify these clefs or replace them with clefs of your own. In all cases, Finale will treat each clef intelligently, correctly renotating the music that follows it and always keeping track of the notes' playback pitches. Choose this command to display the Clef Designer dialog box, where you can replace or edit any of the clefs—including their appearance, placement, and effect on the music. See "Clef Designer dialog box."
- Options. This command displays a dialog box containing about twenty options governing Finale's operation. Most have to do with the way it displays your music (such as Draw Only Flat Beams or Show Staff Transpositions). Others have to do with tools and the way they work. See "Options dialog box" for a complete description.

Finale offers you the ability to choose individual notes from a mirror or composite mirror. The result is a *selective mirror.*

In this graphic window, you can click the handles of the notes you want included in the selective mirror. You can pick individual notes out of a chord or, by drag-enclosing several handles, you can select groups of notes within chords. Finale will automatically provide rests to replace any notes you don't select.

Click Prev and Next to scroll through other mirror measures. When you're finished, click OK. Finale automatically enters the number of the selective mirror in the text box.

In the Playback Definition for a Note Expression dialog box, the Selective Mirror dialog box works the same way, but has a slightly different effect. When you choose individual note handles by clicking them, you're applying the *playback effect* of a single Note Expression (the one you're defining) to *all* the selected notes. When assigning an accent mark, you might want to bring out the melody notes within a chordal passage. See also "Playback Definition for Note Expression dialog box."



- ID. This indicator identifies the selective mirror by number. Finale assigns each new selective mirror a sequential ID number. If the number in the Selective Mirror ID text box was 0, Finale knows you're creating a new selective mirror, and the indicator says NEW. If you entered a number in the Selective Mirror ID text box, Finale displays the selective mirror assigned to that number, so that you can edit it.
- OK. When you've chosen all the notes you want included in your selective mirror by clicking their handles, click OK. You return to the Mirror Attributes dialog box (or the Playback Definition for Note Expression dialog box), where Finale places an X in the Selective Mirror check box and displays the new selective mirror's number in the text box.
- Cancel. Click Cancel to return to the previous dialog box without creating (or editing) a selective mirror.
- Prev ◆ Next. If you've created more than one selective mirror, click Prev and Next to scroll through them. (You can't scroll among selective mirrors made from other measures in the score when you're in the Playback Definition for Note Expression dialog box. That's because a Note Expression can only affect the notes of a selective mirror assembled from the measure in which it appears.)

184

Set Current Lyric Type and Number dialog box

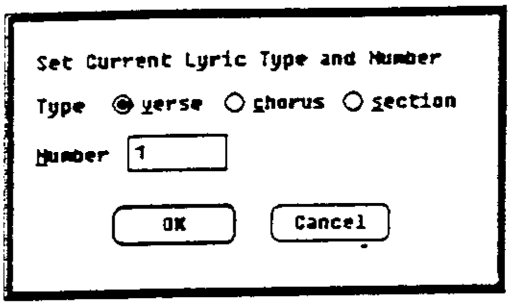
How to get there

Click the Lyrics Tool 🄴. Choose Set Type and Number from the Lyrics menu.

What it does

Your lyrics can include up to 512 of each of Finale's three lyric *types:* Verse, Chorus, and Section. There's no technical distinction between these three types—the lyrics you enter as a Verse can be used in the chorus of your song, and vice versa. They're only there to help you keep track of your lyrics, and to make it easy to change the font or style for a large chunk of lyrics at once (you can specify different fonts for Verses, Choruses, and Sections, by choosing Font Selection from the Special menu).

In this dialog box, you can specify the lyric type you want to edit (in Mass Create), insert into the score (using Click Assignment or On Page Create), or copy (using Clone Another).


Set Current Lyric Type and Number

Type ● Verse ○ Chorus ○ Section

Number 1

In the text box, you can also specify by number *which* Verse, Chorus, or Section you want to edit.

This is the only way to switch from one lyric type to another. For example, if you've just used Click Assignment to place Verse lyrics in the score, but you now want to use the Mass Create window to edit a Chorus, use this command to choose Chorus.

- **Verse ◆ Chorus ◆ Section.** Click the radio button corresponding to the lyric type you want to select.
- **Number.** This number identifies the specific Verse, Chorus, or Section that's currently selected. If the number is zero, Finale assumes you're interested in creating a *new* lyric. When you enter Mass Create, it will be blank.
- **OK.** Click OK to return to the score. Now you're ready to edit, type (with On Page Create), or "click-assign" the lyric you specified.
- **Cancel.** Click Cancel to return to the score without changing the lyric type or number.

185

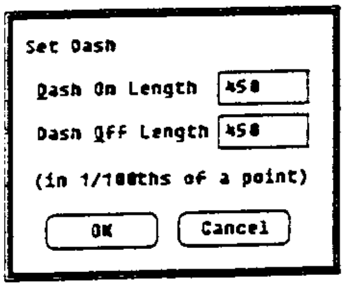
Set Dash dialog box

HOW TO GET THERE

Click the Staff Expression Tool or Score Expression Tool, and click a note (Staff Expression) or measure (Score Expression). Click Shape. Either click Create, *Shape ID*, then Create, or else click a shape in the palette and click Edit and *Shape ID*. (You can also enter the Shape Designer by double-clicking the handle of a Shape Expression that's already in the score and clicking *Shape ID*.) Finally, click the Dashed Line Tool, or double-click any "Set Dash" command in the Instruction window.

WHAT IT DOES

When you're creating a shape in the Shape Designer, you can specify that the *next line you draw* is to be a dotted (dashed) line by clicking the Dashed Line Tool. When this dialog box appears, you can specify the lengths of the dashes as well as the lengths of the gaps between them.


Set Dash

Dash On Length 450

Dash Off Length 450

(in 1/100ths of a point)

- **Dash On Length.** This number specifies the length of each dash of the dashed line, in hundredths of a point (72 points to an inch). The default dash length is 450 hundredths of a point (1/16 inch).
- **Dash Off Length.** This number specifies the length of the gap between dashes of the dashed line, in hundredths of a point (72 points to an inch). The default dash length is 450 hundredths of a point, (1/16 inch).

- OK. Click OK to confirm your specifications for a dashed line. The next line you create (with the Line Tool or Curve Tool) will be a dashed line. A vertical dashed line may not appear dashed or perfectly straight when it appears on the screen (or in non-PostScript printing), but when printed on a PostScript printer, it will be both dashed and perfectly vertical. *All* lines you draw will now be dashed, until you click the Dashed Line Tool again to specify a Dash Off length of zero (so that there are *no* gaps in the line).
- Cancel. Click Cancel to return to the Shape Designer without specifying that you want the next line to be dashed.

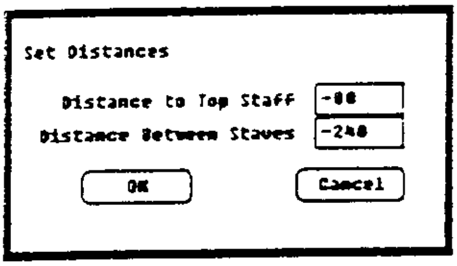
186 Set Distances dialog box

How to get there

Choose Open from the File menu, and click MIDI Sequencer File. Double-click the name of a MIDI file (.MID) you want transcribed. In the Transcribe MIDI File dialog box, click Set Track-to-Staff List. Define track-to-staff mappings for the desired tracks by clicking each row of information (see "Track/Channel Mapping for Slot dialog box"). When you're finished, click Set Dist.

What it does

In this dialog box, you can specify a uniform distance between staves in the Finale file that results from your MIDI file transcription, as well as the distance between the top staff and the top page margin, in EVPUs (288 per inch). You can override these settings on a staff-by-staff basis by clicking the staff name and changing the Distance number in the Track/Channel Mapping for Slot dialog box.



Set Distances

Distance to Top Staff: -80

Distance Between Staves: -240

- **Distance to Top Staff.** This number, in EVPUs (288 per inch), specifies the distance between the top line of the first staff and the top of the window in Scroll View (the default is –80, because it's being measured *down* from the top of the window). You can think of this distance as the distance between *systems*.
- **Distance Between Staves.** This number, in EVPUs (288 per inch), specifies the distance from the top line of one staff to the top line of the next. The default is –240, because each successive staff is placed *below* the previous one in the system.
- OK. Click OK to confirm your staff placement settings and return to the Track/Channel Mapping to Staves dialog box. Your distance settings will be reflected in the Distances column.
- Cancel. Click Cancel to return to the Track/Channel Mapping to Staves dialog box without specifying a uniform distance between staves and systems.

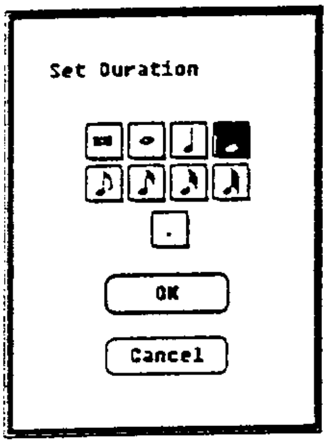
187 Set Duration dialog box

How to get there

This graphic palette of rhythmic values appears in a number of places in Finale. For example, it appears any time you click the word •Duration•, •Tap•, •Pickup•, or •Sensitivity• in a Finale dialog box. (Some examples are the HyperScribe Tap Duration, Time Dilation, Frame, Parameters, HyperScribe, Duration Allotment, and Floating Quantization dialog boxes.)

WHAT IT DOES

This graphic dialog box is available almost any time Finale asks you to specify a rhythmic value for a note. In every case, you also have the option of entering a number in a text box to specify the duration—in EDUs (1024 per quarter note). This dialog box provides a quicker and more visual method of selecting a rhythmic value. If you select a rhythmic value using this dialog box, Finale automatically enters the appropriate EDU value in the text box.



- [duration icons] 𝅜 𝅝 ♩ ♩ ♪.... Click the icon representing the rhythmic value you want to select. You can only select one note icon at a time, although you can click the dot icon in conjunction with any of the note icons. Click the dot icon again to "deselect" it.
- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, your note duration selection.

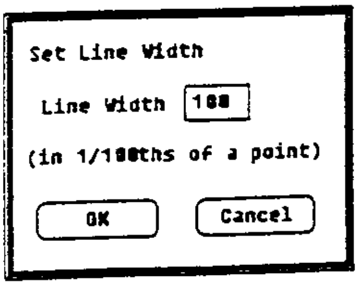
188 Set Line Width dialog box

HOW TO GET THERE

Click the Staff Expression Tool or Score Expression Tool, and click a note (Staff Expression) or measure (Score Expression). Click Shape. Either click Create, *Shape ID*, then Create, or else click a shape in the palette and click Edit and *Shape ID*. (You can also enter the Shape Designer by double-clicking the handle of a Shape Expression that's already in the score and clicking *Shape ID*.) Finally, click the Line Thickness Tool, or double-click any Set Line Width command in the Instruction window.

WHAT IT DOES

When you're creating a shape in the Shape Designer, you can specify that the *next line you draw* is to have a different thickness by clicking the Line Thickness Tool. When this dialog box appears, you can specify the thickness of next line you draw (and all subsequent lines, until you reset the line thickness again).


Set Line Width

Line Width 100

(in 1/100ths of a point)

- **Line Width.** This number specifies the thickness of the next line you draw, in hundredths of a point (72 points per inch). The default thickness is one point, (1/72 inch).
- **OK.** Click OK to confirm your line thickness specifications. The next line you create (with the Line Tool or Curve Tool) will have the thickness you specified. *All* lines you draw will now have the specified thickness, until you click the Line Thickness Tool again to specify a new thickness.
- **Cancel.** Click Cancel to return to the Shape Designer without changing the line thickness.

189

Set Lyric Lines dialog box

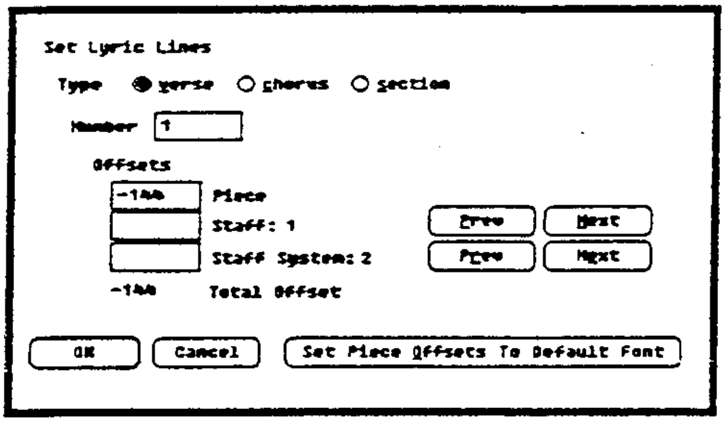
HOW TO GET THERE

Click the Lyrics Tool . Choose Set Lyric Lines from the Lyrics menu.

WHAT IT DOES

In this dialog box, you can specify the exact position of the *baseline* of each lyric type and number (the invisible line against which the bottoms of the words align) in relation to the staff. Furthermore, you can specify a different baseline position (marked by the four positioning triangles in Click Assignment mode) for each staff. The numbers in these boxes are in EVPUs (288 per inch), as measured from the middle line of the staff. Lower EVPU values (that is, larger *negative* values) move the baseline down.

You'll usually want the baseline of Verse 1 to be just below the melody, and Verse 2 to be just under Verse 1. As a matter of fact, Finale's default values position verses in precisely that way—one beneath another. If you change the font for your Verses (by choosing Font Selection from the Special menu), you can neatly adjust the baselines for all lyric lines at once by clicking Set Piece Offsets to Default Font.



Set Lyric Lines

Type ● verse ○ chorus ○ section

Number 1

Offsets

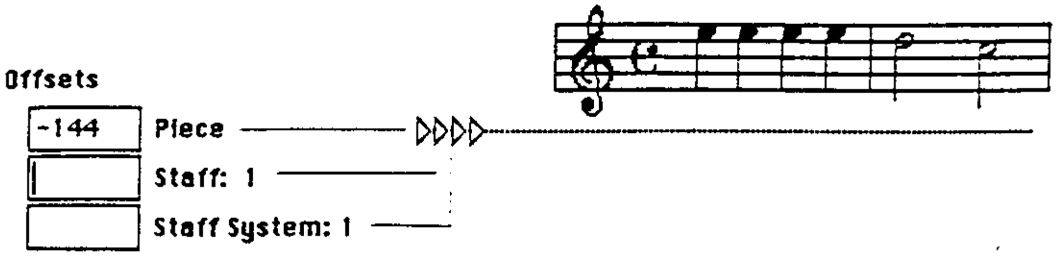
-144 Piece

Staff: 1

Staff System: 2

-144 Total Offset

You can perform these same settings visually by dragging any of the four positioning triangles up or down when you're in Click Assignment or On Page Create. This dialog box provides a way to *preset* the lyric lines' positions, to specify very precise numerical locations, or to adjust several at once (even after the lyrics have been entered).



The numbers in the three text boxes in the Set Lyric Lines dialog box affect the positions of the first three lyric baseline positioning triangles. The left triangle sets the baseline for the entire piece (Piece offset); the second triangle sets the baseline for the selected staff (Staff offset); the the third triangle—in Page View—sets the baseline for the selected staff within the current system (Staff System offset).

- Verse ◆ Chorus ◆ Section. Select the appropriate radio button to tell Finale which lyric type you're setting the baseline positions for.
- Number. In this text box, enter the Verse, Chorus, or Section number for which you're setting the baseline positions.
- Piece. This number specifies the position for all the lyrics of the indicated type and number. It corresponds to the position of the first (leftmost) positioning triangle (of the four that appear when you're placing lyrics in the score using Click Assignment or On Page Create). This number is measured in EVPUs (288 per inch) from the *middle line* of the staff. Since the default position is *below* the middle line, the number is a negative number.
- Staff (#) ◆ Prev ◆ Next. Sometimes, even after you've specified the Piece Offset (see above), the lyrics in one particular staff may need a slightly different placement—if the notes in the alto line fall mostly below the staff, for example, the lyrics may need to be moved lower. In the Staff Offset text box, you can specify a new vertical position for the lyrics *only in the indicated staff*. (This setting corresponds to the positioning of the *second* of the four positioning triangles.) The Staff indicator identifies the staff by name, if you've named it, or by number. Cycle through the staves in your piece by clicking the Prev and Next buttons to its right.

  When the Staff indicator identifies the staff whose lyric line position you need to change, enter a number in the text box. This number, in EVPUs (288 per inch), indicates how much *higher or lower* the lyric line should be in this staff compared to other staves in the piece—how much higher or lower it should be than the Piece Offset baseline position. A larger negative number moves the lyric line farther down.
- Staff System (#) ◆ Prev ◆ Next. Not only can you specify a separate lyric line position for each *staff* (above), but you can even specify the position of the baseline in an individual *system*. If the notes in a staff are so low that they threaten to overlap the lyrics—but only in a measure or two—use this setting to move the lyric line out of the way only for the affected staff and system. (This setting corresponds to the positioning of the *third* of the four positioning triangles.)

  The Staff System indicator identifies the system by number. Click the Prev and Next buttons to its right to specify the system number. Set the staff number with the Staff Prev and Next buttons (see above).

  When the Staff and Staff System indicators identify the line whose lyric position you want to change, enter a number in the text box. This number, in EVPUs (288 per inch), indicates how much *higher or lower* the lyric line should be in this system compared to other systems (for this staff)—how much higher or lower it should be than the Staff Offset baseline position. A larger negative number moves the lyric line farther down.
- Total Offset. This indicator displays the final position for the indicated lyric type, number, staff, and system, as measured *from the middle line of the staff*. Finale arrives at this figure by adding the Staff and Staff System values to the basic Piece Offset.
- OK. Click OK to confirm the settings you've made in this dialog box and return to the score, where you'll see the effects of your lyric line positioning (if you've already added lyrics). To further adjust the position of a lyric line, choose the type and number by choosing Set Type and Number from the Lyrics menu. Then choose On Page Create (or Click Assignment). Drag the positioning triangles up or down. The first triangle changes the Piece Offset, the second overrides that position for a specific staff, and the third (in Page View only) overrides a *staff's* position for a specific *system*.
- Cancel. Click Cancel to tell Finale to ignore any changes you made in this dialog box. You return to the score.
- Set Piece Offsets To Default Font. Click this button to tell Finale to automatically change the baseline-positioning values for all Verses, Choruses, and Sections in all staves so that each successive lyric of each type is neatly and evenly stacked. When Finale calculates

these default positions, it takes into account the font and size you've specified by choosing Font Selection from the Special menu and clicking Verse, Chorus, or Section. You might click this button if you've just chosen a font for your verses that's smaller than usual. Finale will respond by moving all the Verse lyric lines closer together (than they were when a larger font was selected). Or suppose you've been experimenting with the positioning triangles, but you can't get them back to their evenly spaced default positions. Click this button, and Finale will restore them.

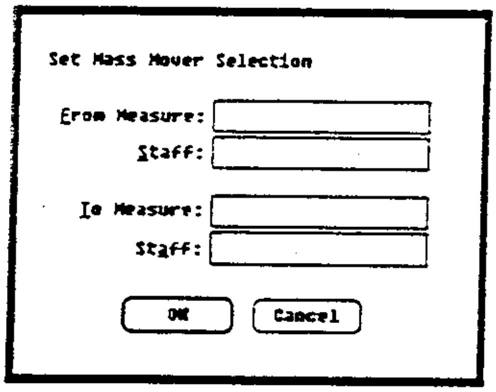
130 Set Mass Mover Selection dialog box

HOW TO GET THERE

Click the Mass Mover Tool. Choose Set Selection from the Mass Mover menu.

WHAT IT DOES

When you want to select a region of measures to edit, erase, or copy, you normally click to select one measure, Shift-click to select additional measures, drag-enclose to select several on-screen measures, click to the left of a staff to select the entire staff, or choose Select All from the Edit menu to select the entire file.



Most of these methods require that the measures you're selecting be visible on the screen. With this dialog box, you can select large or small sections of your score *without scrolling*. In fact, if you're viewing measure 200, you can even select measures 1 through 10 *remotely* (without actually clicking any measures) from this dialog box. Finale will select the specified measures, even if you can't see them.

- **From Measure: ___ ◆ Staff: ___.** In these text boxes, enter the measure number and staff name (or number), respectively, of the *first* measure of the region you want selected. If you've named your staves, you don't have to enter the entire staff name in the Staff: box—only as much of it as you need to distinguish it from other staff names (you could type "clar" instead of "Clarinet").

  If you select any measures *before* you select Set Selection from the Mass Mover menu, Finale enters the first selected measure's number and staff name (or number) in these boxes automatically. That's useful to remember if the *first* measure of the desired region is visible on the screen—then, when you arrive at this dialog box, you only have to specify the *ending* measure of the region (see below).

- **To Measure: ___ ◆ Staff: ___.** In these text boxes, enter the measure number and staff name (or number), respectively, of the *last* measure of the region you want selected. Again, you need only type the first few letters of the staff name—just enough to distinguish it from other staff names.

  If you select any measures *before* you select Set Selection from the Mass Mover menu, Finale enters the last selected measure's number and staff name (or number) in these boxes automatically. That's useful to remember if the *last* measure of the desired region is visible on the screen—when you arrive at this dialog box, you only have to specify the *beginning* measure of the region (see above).

- **OK.** Click OK to return to the score, where Finale selects (highlights) the measures in the region you specified.

- **Cancel.** Click Cancel to return to the score without selecting any measures.

181

Set Positioning Mode dialog box

HOW TO GET THERE

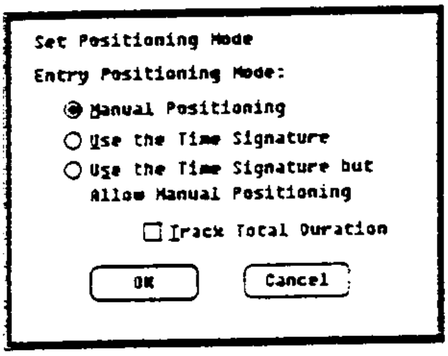
Click the Mass Mover Tool, and select a region of measures. Choose Change Positioning from the Mass Edit menu. Or, if you're preparing to *copy* positioning modes, choose Move Only and Measure Items from the Mass Mover menu. Click Measure Positioning, then Set To.

While the Mass Mover menus offer a much more direct route to this dialog box, you can also double-click the highlighted region. Then, proceeding through the dialog boxes, click as follows: OK, Only the Selected Items, Measures, Measure Positioning, Set To.

WHAT IT DOES

Positioning Modes are Finale's internal scheme for positioning the notes within a measure. You can set the Positioning Mode for a *single* measure by clicking the Measure Attributes Tool, then double-clicking its right barline handle (see "Measure Attributes for Measure (#) dialog box").

In this dialog box, Finale offers you a choice of three of its five positioning modes, so that you can set the positioning scheme for many measures at once, using the Mass Mover tool.



Set Positioning Mode

Entry Positioning Mode:

● Manual Positioning

○ Use the Time Signature

○ Use the Time Signature but Allow Manual Positioning

☐ Track Total Duration

- **Manual Positioning.** Select this Positioning Mode if you want to drag every note in each measure into place, one by one. When you exit this dialog box, Finale superimposes all of the notes at the left end of the affected measures. To drag them into place, click the Speedy Note Entry Tool and click a measure. Then drag the notes into place.
- **Use the Time Signature.** Select this Positioning Mode if you want Finale to place the notes in the selected measures using *linear* spacing—in which the space allotted a note is in direct proportion to its rhythmic value (a half note gets exactly twice as much space as a quarter note). This is the default positioning mode. When music engravers prepare a piece for publication, they generally use *nonlinear* spacing, whereby each note is allotted only as much space as it needs for readability and a pleasing appearance. (See Tutorial 4 in *Learning Finale*, or "Spacing" in the *Finale Encyclopedia.)*

  If you've used the Speedy Note Entry Tool to move notes horizontally in the selected measures to the point where they're completely out of order, specify Use the Time Signature to restore the notes to their correct order.
- **Use the Time Signature but Allow Manual Positioning.** This mode also uses linear spacing (see "Use the Time Signature," above). However, you can drag the notes horizontally in a measure with this mode. Click the Speedy Note Entry Tool, click the measure, and drag the notes into place.

  Actually, there's very little functional difference between this mode and "Use the Time Signature" (above), because you can drag the notes in *any* measure.
- **Track Total Duration.** Select this option if the measures you're editing contain more or fewer beats than are specified by the time signature. Finale responds by evenly spacing all notes within the measure, no matter how few or how many. This is a useful option if you're creating a cadenza whose note values add up to far more than the four beats specified by the measure's 4/4 meter.
- **OK.** Click OK to confirm the positioning mode you've set for the selected measures. You return to the score (or the previous dialog box).
- **Cancel.** Click Cancel to return to the score without affecting the selected measures' positioning.

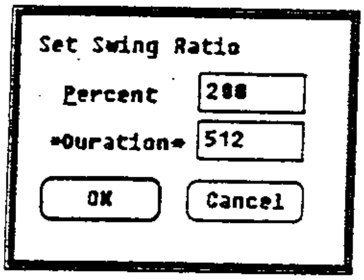
182 Set Swing Ratio dialog box

HOW TO GET THERE

Click the Time Dilation Tool. Click a measure, then click Swing.

WHAT IT DOES

The Time Dilation Tool offers a method for creating a swing playback feel in your music. In this dialog box, you can specify the degree of swing you want applied to your music. After defining how much swing, you must tell Finale to apply it to the playback of your score. Choose Playback Options from the Playback menu and select Auto Start Time Dilation.*


Set Swing Ratio

Percent 200

Duration 512

- Percent. The number you type in this text box indicates the amount of swing you want. Briefly, the higher the number, the *later* the second eighth note in a swing pair.† (A value of 200 produces perfect, triplet-feel swing.) Because of the method the Time Dilation Tool uses to create the swing effect, the overall tempo of your piece also drops. You'll also hear erratic results when Finale attempts to apply Time Dilation to a triplet.
- *Duration*. This number specifies the durational value of the notes to which you're applying swing, in EDUs (1024 per quarter note). For standard eighth-note swing this number should be 512. This text box is provided in case you want to swing your sixteenth notes or any other value. Instead of having to calculate the EDU equivalent for the rhythmic value you want to specify, you can click the word *Duration*. Finale displays a palette of note durations. Click the duration you want, and click OK.
- OK. Click OK to confirm the swing setting you've made and return to the Time Dilation dialog box, where Finale has filled in the text boxes according to your swing specifications.
- Cancel. Cancel tells Finale to ignore any changes you made to the swing setting. You return to the Time Dilation dialog box.

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* You can tell Finale exactly *where* to begin and end the swing feel. Do this by placing two Staff Expressions (or Score Expressions) in the score. The first should have a Playback Definition of "Start TDIL." The second should have a Playback Definition of "Stop TDIL." (See "Playback Definition dialog box.")

† The Time Dilation Tool creates swing by actually slowing down the tempo while it plays the first eighth note of the pair. The number you enter in the Percent box is the reciprocal of the amount by which Finale first slows down the tempo. If the value is 200%, the tempo drops to ½ its speed. If the Percent value is 300%, the tempo drops to ⅓ its speed. In every case, the second eighth note is played at the regular tempo. But, because the tempo during the first eighth note was much slower, the effect is that the second eighth note is delayed to produce swing playback. Enter 200 for normal triplet swing feel. As the number gets higher, a pair of eighth notes sound more and more like a dotted-eighth/sixteenth pair.

183

Shape Designer dialog box

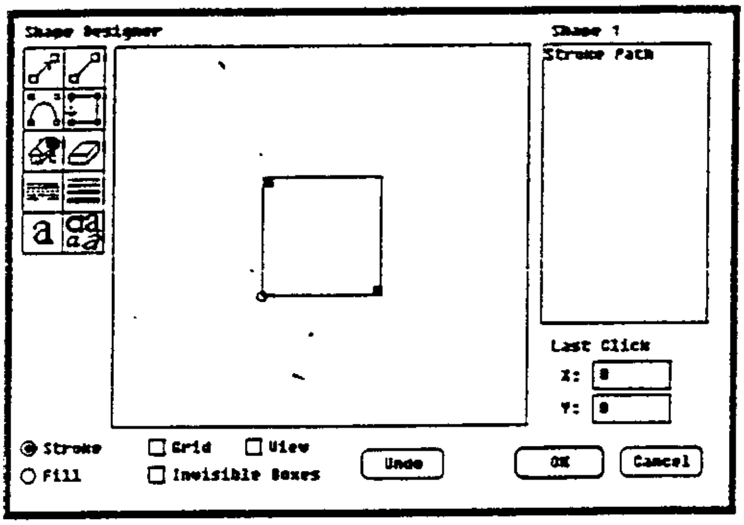
HOW TO GET THERE

Click the Staff Expression Tool ⧉ or Score Expression Tool ⧉, and click a note (Staff Expression) or measure (Score Expression). (If the note or measure already has an expression attached, click again.) Click Shape. To create a new Shape Expression, click Create (or, to edit an existing Shape Expression, click it and then click Edit). Enter zero in the *Shape ID* text box, click *Shape ID*, then click Create.

You can also enter the Shape Designer dialog when you're choosing a Layout Definition (Text Block Tool), a multimeasure rest (choose Parameters from the Special menu, Special Part Extraction from the Edit menu, or Print Parts from the File menu, and click *Shape ID*), a custom stem shape (click the Special Tools Tool, click a measure, click the Custom Stem Tool ⧉, then click a stem's handle), or an Executable Shape as part of the playback definition for a Staff Expression or Score Expression (see "Playback Definition dialog box").

WHAT IT DOES

The Shape Designer is Finale's built-in graphics designer. It generates actual PostScript code, meaning that anything you draw will print cleanly and smoothly on a PostScript printer, though the computer's relatively low-resolution screen may not represent it as clearly. You might create a glissando line, or a harp pedaling diagram, or a "false" dotted-line barline. You can also design rectangles to use as text enclosures when you're creating Text Blocks, block rests to serve as multimeasure rests in extracted parts, and special shapes for use as custom stems.



There are ten drawing tools along the left edge of the screen, some options along the bottom, coordinate boxes at the lower right, and an instruction window at the upper right.

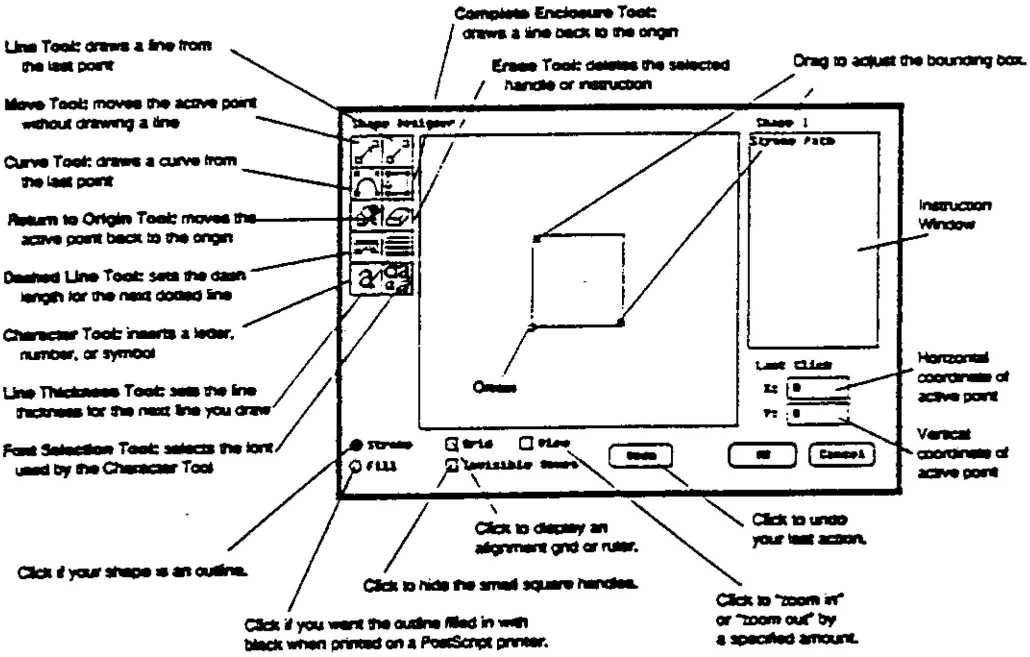
To create a shape, you draw one line at a time. The kind of line you draw is determined by the tool you click. The direction and length is determined either by the location of your mouse click *before* drawing the line or by the coordinates you enter in the X and Y boxes.

Many of the controls in this window help you design your shape. For example, by dragging anywhere in the drawing window (except on a handle), you can move the entire shape to see your work better. Using other options in the Shape Designer, you can enlarge or reduce your view of the shape, hide the small square handle, or display a background grid with which you can visually align your work.

S SHAPE DESIGNER DIALOG BOX

To create a shape in the Shape Designer, begin by clicking the spot where you want the first line to *end*. You always tell Finale where the line will end *before you draw it*. (The first line of any shape begins at the *origin*—the small, white, round handle.)

Instead of *clicking* where you want a line to end, you can also type numbers into the X and Y boxes. These numbers are plane geometry coordinates, measured in EVPUs (288 per inch). To draw a diagonal line at a 45 degree angle, think of it as a line that slants one inch *up* and one inch to the *right* from the origin point. So, you'd type 288 into the X box (one inch to the right), and 288 into the Y box (one inch up). If you specify the line's endpoint by clicking, the coordinates of the place you clicked appear in the X and Y boxes automatically. Don't be overly concerned about the accuracy of your click—once the line is drawn, you can drag its handle manually to reposition it.


Complete Enclosure Tool: draws a line back to the origin
Line Tool: draws a line from the last point
Erase Tool: deletes the selected handle or instruction
Drag to adjust the bounding box.
Move Tool: moves the active point without drawing a line
Shape Designer
Shape 1
Stroke Path
Curve Tool: draws a curve from the last point
Instruction Window
Return to Origin Tool: moves the active point back to the origin
Dashed Line Tool: sets the dash length for the next dotted line
Character Tool: inserts a letter, number, or symbol
Last Click
Horizontal coordinate of active point
Origin
X: 0
Y: 0
Line Thickness Tool: sets the line thickness for the next line you draw
Vertical coordinate of active point
Font Selection Tool: selects the font used by the Character Tool
Stroke
Fill
Grid
View
Invisible Handles
Undo
OK
Cancel
Click to display an alignment grid or ruler.
Click to undo your last action.
Click if your shape is an outline.
Click to hide the small square handles.
Click to "zoom in" or "zoom out" by a specified amount.
Click if you want the outline filled in with black when printed on a PostScript printer.

- Move Tool ☐. Click this icon to move the *active point* (the point that begins the *next* line you draw) without drawing a line from the *previous* active point. In other words, click this icon if you want Finale to "pick up its pen" and set it down again at the last point you clicked (or specified in the X and Y boxes).
- Line Tool ☐. Click this icon if you want to draw a straight line to the active point (which you specified by clicking or entering coordinates in the X and Y boxes) from the *previous* active point. The line is one point thick (72 points per inch), unless you've specified a different thickness with the Line Thickness Tool (see below).
- Curve Tool ☐. Click this icon to draw a *curved* line (a Bezier curve) to the active point (which you specified by clicking or entering coordinates in the X and Y boxes) from the *previous* active point. Finale also creates two *control point handles* in the middle of the curve, which you can drag to reshape the curve.
- Complete Enclosure Tool ☐. Click this icon if you want Finale to draw a straight line from the last active point to the *origin* (the white round handle from which the first line of the shape emanates). This tool can be handy whenever you're creating a shape that must be fully enclosed, such as the Main Shape of a text block *layout definition* (see "Layout Definition dialog box").
- Return to Origin Tool ☐. This icon is similar to the Complete Enclosure Tool (see above). Instead of *drawing a line* from the last active point to the origin, it simply moves

the active point to the origin *without* drawing a line (Finale, in effect, "picks up the pen"). You would use this tool if you were using the origin point as a "hub" and drawing "spokes" from it.

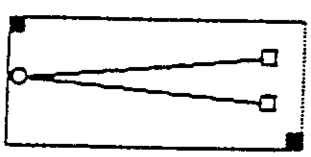
- Erase Tool. If you want to eliminate an *instruction* from the instruction window, click the instruction in the instruction window and click this icon. Finale deletes the instruction (and the graphic it was responsible for creating). For example, to eliminate a line segment from your shape, click the handle at the *end* of the line segment, and click this icon.
- Dashed Line Tool. Click this icon to make the *next* line you draw to be dashed (dotted). The Set Dash Length dialog box appears, in which you can specify the lengths of the dashes (Dash On) and the space between dashes (Dash Off), in hundredths of a point. A dotted line will appear dotted on the screen unless it's perfectly vertical, in which case it appears as a solid line. On a PostScript printer, it *will* print as a dotted line. (See "Set Dash Length dialog box" for details.) Every subsequent line you draw will also be dashed, until you click this icon again and specify a Dash Off length of zero.
- Line Thickness Tool. The default line in the Shape Designer is one point thick (there are 72 points per inch)—about twice the thickness of a PostScript-printed staff line. Click the Line Thickness Tool to bring up a dialog box, letting you specify the thickness of the line in hundredths of a point. (See "Set Line Width dialog box" for details.) Every subsequent line you draw will have the same new thickness until you click this icon again and change the line thickness.
- Character Tool. Click this icon to draw a *character* (number, letter, or symbol) at the active point. The Draw Character dialog box appears, where you type the character you want (see "Draw Character dialog box"). Select the font for this character by clicking the Font Selection Tool (see below) *before* you draw it. You can only have one font and size per shape.

  To add other letters (in building a word, for example), you don't have to specify the location for each letter. When you click the Character Tool repeatedly, Finale automatically places each new character just to the right of the previous one.
- Font Selection Tool. Click this tool to display the Text Font, Size and Style Selection box, where you can specify the font, size, and style of the characters created with the Character Tool (see above). You can only specify one font, size, and style per shape.
- Stroke ◆ Fill. Click Stroke if you want the shape you're drawing to appear in PostScript printing exactly as it appears in the Shape Designer—as a series of individual lines (an outline). If you click the Fill button, Finale won't display the outline at all in the Shape Designer or in the score, but it will fill in the outline with solid black when you print with a PostScript printer.

  (If you need to create a solid black or solid white shape for use as a Shape Expression, you'll probably find it easier to make these changes in the Shape Expression Designer dialog box, because you'll still be able to see the shape's outline in the score. See "Shape Expression Designer dialog box" for details.)
- Grid. Click this check box to display the Grid Definition dialog box, where you can specify that a visual background grid be superimposed on the drawing area. You may want to use the grid as a guide for drawing straight lines, or to gauge the size of a shape you're designing. For a more detailed description, see "Grid Definition dialog box."
- View. Click View to display the View Definition dialog box, where you can enter a percentage of actual size at which you want your shape displayed while you're creating it. Use it if you want to "zoom in" on a very small shape, or "zoom out" to see all of a very large shape.
- Undo. Click Undo to undo your last action.

- **Shape** (#). This indicator identifies, by number, the shape you're designing. Finale numbers shapes sequentially as they're created.
- **[Instruction Window]**. In this window, Finale displays the PostScript command that corresponds to the tool you used to create each segment of the shape. (If the segment was a curve, you'll see "Curve To." If it was a line from a previous point, you'll see "Relative Line To," and so on.) When you click a handle in the drawing area, the corresponding instruction is highlighted. When you click an instruction, the corresponding handle is highlighted. Delete an instruction by clicking it and clicking the Erase Tool. Insert an instruction (a new line segment, for example) by clicking (or specifying coordinates for) the position for the element to be inserted, clicking the instruction itself of the element *before which* you want to insert the new element, and then clicking the appropriate tool. The line, curve, or other element is inserted into the shape. A Finale shape has a maximum of 16 instructions
- **X ◆ Y**. These boxes display the horizontal and vertical coordinates, respectively, of the endpoint of the *next* line you draw. The numbers in these boxes are EVPUs (288 per inch). A positive number in the X box indicates a position to the *right* of the origin (and a negative number indicates a position to the left). A positive number in the Y box indicates a position *above* of the origin (and a negative number indicates a position below it).

  Finale enters the correct coordinates in these text boxes automatically when you click anywhere in the drawing area (or when you adjust a handle's position by dragging it).
- **OK**. When you're finished creating the shape, drag the square gray handles of the *bounding box* so that it just encloses the shape you've created (see figure).

  This bounding box represents one square panel of the *selection box* from which you'll choose the shape you just created. (The Shape Expression Selection, Layout Definition Selection, and Shape Selection dialog boxes are some examples.) Therefore, the closer the edges of this bounding box are to the outer edges of your shape, the larger the shape will appear in the selection boxes.

  Once you've adjusted the bounding box, click OK to tell Finale that you're finished creating the shape. You return to the previous dialog box and your shape is now ready for use.
- **Cancel**. Click Cancel to return to the previous dialog box without creating or editing a shape.

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Shape Expression Designer (#) dialog box

HOW TO GET THERE

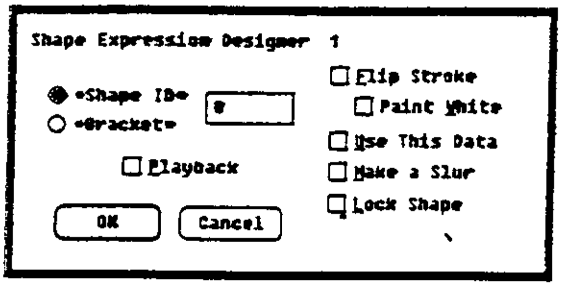
Click the Staff Expression Tool or Score Expression Tool, and click a note (Staff Expression) or measure (Score Expression). (If the note or measure already has an expression attached, click again.) Click Shape. To create a new Shape Expression, click Create (or, to edit an existing Shape Expression, click the expression and then click Edit).

If the expression is already in the score, double-click its handle.

WHAT IT DOES

A Shape Expression is a graphic expression mark, such as a slur, crescendo, or glissando. You draw the basic shape in the Shape Designer (see "Shape Designer" in the *Finale Encyclopedia*). In this dialog box you can modify a raw shape prior to setting it as a Shape Expression for use in your score. You can specify whether it's to be a solid (filled) shape or just an outline when printed on a PostScript printer. You can also specify the degree to which you want the Shape Expression to be reshapable once it's in the score.

If you use this dialog box to edit a Shape Expression you've already placed in the score—even if you do so little as to select a check box—you make *every occurrence* of that shape in the score snap back to its original shape and size, even if you carefully stretched and reshaped a shape when you first placed it.



ID

- *Shape ID*. The number in the text box identifies the raw shape you're editing. If there's a zero in this box, click the words *Shape ID* to display the Shape Selection dialog box, where you can double-click an existing shape (or click Create to enter the Shape Designer, where you can create your own). In either case, when you return to the Shape Expression Designer, Finale enters the number of the shape you selected in the text box.

  You can also use this indicator to create a duplicate of a Shape Expression—a useful fact to remember, since any editing you do on a Shape Expression normally affects *every occurrence* of that expression in the score (including changing its shape once it's in the score). For an important discussion about the use of Shape Expressions in your score, see "Expressions: Staff Expressions" in the *Finale Encyclopedia.*

  To create a copy of an existing Shape Expression, enter zero in the text box, and click *Shape ID*. Double-click the shape you want to copy. When you return to the Staff Expression or Score Expression Selection box, you'll see the new (duplicate) shape. (This technique only applies if you've accessed the dialog box by clicking Create in the Staff or Score Expression Selection box.)

- *Bracket*. Instead of a shape created in the Shape Designer, you can place a *bracket* in the score. The brackets you can choose from are identical to the brackets you use to group staves together, except that these are free-floating, and you can place them anywhere in a measure.

  To use a bracket as the basis for your Shape Expression instead of a normal shape, click the word *Bracket*. The Bracket Definition dialog box appears. The number in the *Bracket ID* text box (1, 2, or 3) tells you which type of Finale bracket is being selected. Click the words *Bracket ID* to see the palette of three choices. Double-click the bracket you want. Finale enters the corresponding number in the *Bracket ID* text box.

  Important note: The numbers in the Top and Bottom Offset boxes, measured in EVPUs (288 per inch), tell Finale how far to extend the upper and lower ends of the bracket. You *must* specify a Top or Bottom Offset—otherwise, your bracket will have a length of zero, in which case it will be invisible.)

  Click OK to return to the Shape Expression Designer dialog box. For a more complete discussion of the parameters in the Bracket Definition dialog box, see "Bracket (Group) Definition dialog box."

- Flip Stroke. Select this check box if you want the outline of the shape you selected (or created in the Shape Designer) to be filled in solid black when it's printed on a PostScript printer. This option has no effect on a bracket, a straight line, or printouts made on a non-PostScript printer. If the shape is only enclosed on three sides, Finale will do its best to "close off" the shape in the process of filling it.

- Paint White. If you've selected Flip Stroke, you can also select this check box, which tells Finale to print the shape solid *white* instead of solid black. Note the conditions under "Flip Stroke" (above). You can create a shape that "whites out" any music underneath it—a useful option if you want to create "cutaway scores" (where staves begin and end in the middle of systems). See "Cutaway scores" in the *Finale Encyclopedia.*

- Use This Data. Select this check box if you don't want the shape to be editable once it's in the score. (The usual Shape Expression displays handles at the intersections of its lines, which you can drag to change the shape and size of the expression once it's in the score.) A Shape Expression so defined displays only one handle in the score, which you can drag to move the shape. Finale may still stretch the shape slightly, along with the measure, when you switch to Page View (in order to justify each system neatly to the page margins), unless you also select Lock Shape (see below).
- Make A Slur. If the shape you're editing is a single curve created in the Shape Designer, select this option if you want its ends finely tapered, as you would for a slur. You'll only see the effects of this option if the shape is printed on a PostScript printer.
- Lock Shape. When Finale creates the image of a page of your score in Page View, it tends to stretch each measure by a small amount in order to justify each system neatly to the page margins. In most cases you'll want any Shape Expressions (such as slurs, crescendo hairpins, and glissandi) to stretch along with the measures in which they occur.

  In other cases, you may not want to permit a shape to be stretched horizontally—you might prefer that a harp pedaling diagram retain its original dimensions. If so, select Lock Shape.
- OK. Click OK to confirm the settings you've made in this dialog box and return to the Staff Expression or Score Expression Selection dialog box. If you've just created a new Shape Expression, it appears in the selection palette.
- Cancel. Click Cancel to return to the Staff Expression or Score Expression Selection dialog box without creating or modifying a Shape Expression.

195

Shape Selection dialog box

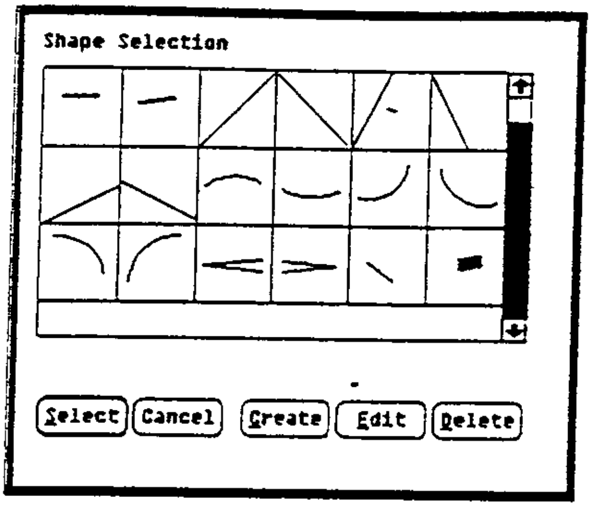
HOW TO GET THERE

Click the Staff Expression Tool or Score Expression Tool, and click a note (Staff Expression) or measure (Score Expression). (If the note or measure already has an expression attached, click again.) Click Shape. To create a new Shape Expression, click Create (or, to edit an existing Shape Expression, click it and then click Edit). Enter zero in the •Shape ID• text box, and click •Shape ID•.

This dialog box also appears when you're choosing a Layout Definition (Text Block Tool), a multimeasure rest (choose Parameters from the Special menu, Special Part Extraction from the Edit menu, or Print Parts from the File menu, and click •Shape ID•), a custom stem shape (click the Special Tools Tool, click a measure, click the Custom Stem Tool, then click a stem's handle), or an Executable Shape as part of the playback definition for a Staff Expression or Score Expression (see "Playback Definition dialog box").

WHAT IT DOES

When you're editing or creating a new Shape Expression, text block layout definition, custom stem, Executable Shape, or multimeasure rest, this selection box lets you choose the shape on which to base it. If DEFAULT.MUS isn't in place, and you haven't loaded a Shape Expression Library or created any new shapes yourself, this selection box will be empty.



- Select. After clicking one of the raw shapes in the selection box, click Select. You return to the previous dialog box, where Finale enters the shape's number in the "Shape ID" text box (unless you're selecting a custom stem shape, in which case you return to the Special Tools window).

  You can also double-click a shape instead of clicking it and then clicking Select.
- Cancel. Click Cancel to return to the previous dialog box without specifying a shape.
- Create. Click Create to enter the Shape Designer, where you can "draw" your own shape. See "Shape Designer" in the *Finale Encyclopedia.*
- Edit. After clicking a raw shape, click Edit to enter the Shape Designer, where you can edit it. (For a discussion of creating your own shapes, see "Shape Designer" in the *Finale Encyclopedia.*)
- Delete. Click Delete to remove a shape from the selection box. You can't delete any shape that's already being used (as a Shape Expression, text block layout definition, or Executable Shape, for example).

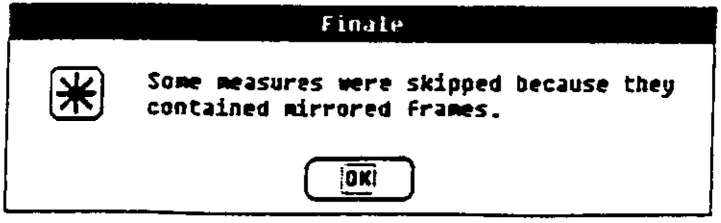
191 “Some measures were skipped...” alert box

HOW TO GET THERE

Click the Mass Mover Tool. Choose Copy and Replace from the Mass Mover menu. Select a region of measures. Drag the first selected measure so that it's superimposed on the first target measure (where among the measures to be replaced is a mirrored measure).

WHAT IT DOES

A *mirrored* measure is an intelligent copy of a normal measure elsewhere in the score. When you edit the normal measure, the mirror is automatically updated to reflect the change. You can't edit a mirror directly. You can't paste over it with other music, either—if you try, this alert box appears. It tells you that Finale pasted as many of the selected measures over the target measures as it could, but that no mirrored measures (in the target region) were replaced—only normal measures.



Some measures were skipped because they contained mirrored frames.

- OK. Click OK to return to the score. The copy/paste operation is complete, except that no mirrored measures were replaced. You can convert mirrored measures into normal ones by selecting them (using Mass Mover) and choosing Convert Mirrors from the Mass Edit menu.

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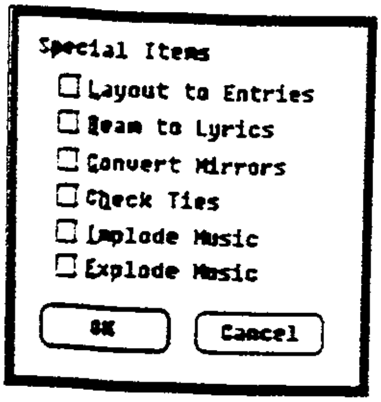
Special Items dialog box

HOW TO GET THERE

Click the Mass Mover Tool, and select a region of measures. Double-click the highlighted measures. Click OK, then click Special.

WHAT IT DOES

You may never need this dialog box, because all of its functions appear in the Mass Edit menu, which is easier to access (although this dialog box allows you to perform more than one editing function at a time). The options in this box modify the selected region in precisely the same way as the commands in the Mass Edit menu.



Special Items

☐ Layout to Entries

☐ Beam to Lyrics

☐ Convert Mirrors

☐ Check Ties

☐ Implode Music

☐ Explode Music

- Layout to Entries. Because the matter of note spacing is one of personal taste, Finale doesn't automatically space the notes within a measure for you. Instead, you need to select the desired measures and use one of the Mass Mover respacing Metatools (as described in "Spacing" in the *Finale Encyclopedia*)—or use this command, which is a less direct method but offers a couple of extra options.

  The Entry Layout dialog box appears, in which you can specify either a *Beat-specific layout* (where Finale calculates the correct horizontal position of each *beat* in the measure) or an *Entry-specific layout* (where Finale calculates the horizontal position of each *note*). The dialog box also contains the Allotments button, which you can click to edit the Allotment Library that was most recently loaded into the file. For a more complete discussion of this dialog box, see "Entry Layout dialog box."

- Beam To Lyrics. A convention used in opera or art song notation is *beaming to lyrics*. In this scheme, eighth, sixteenth, and shorter notes are never beamed together in the vocal line except when a syllable is sustained through more than one note (melisma). Click this check box to display the Lyric Rebeaming dialog box, where you indicate the lyrics you want rebeamed in this way. See "Lyric Rebeaming dialog box" for more information.

- Convert Mirrors. When you use the Mirror Tool or the Mass Mover Tool to create "intelligent copies" of music, each copy is dynamically linked to its source music. This means that if you change a note in (or add an expression mark to) the source measure, any mirrors created from it are automatically changed in the same way.

  You can't edit a mirrored measure directly. For this reason, Finale provides the option of converting such measures into "real" measures—severing the link to their source measures. Choose this command to convert the selected mirror measures into normal non-mirrored measures. The Convert Mirrors dialog box appears when you return to the score, asking you if you're sure you want to convert the mirrors.

- Check Ties. When you first create ties that cross barlines using the Simple Note or Speedy Note Entry tools, Finale considers them purely graphic. They don't always affect playback correctly (the second note in a tied pair is attacked instead of being added to the first note's duration) and ties that straddle system (line) breaks aren't always continued onto the next system.

  To correct this problem, select the region of measures with the Mass Mover Tool and choose this command. Finale corrects all ties within the selected region.
- Implode Music. When you implode music, Finale condenses the music in the selected staves onto a single staff, a feature useful for creating piano reductions. This command displays a dialog box in which you can specify where you want Finale to place the imploded music (see "'Do you want the imploded music...' dialog box").
- Explode Music. Finale's Explode Music command sorts out a chordal passage into individual single-line melodies on separate staves. You could use this feature to transform a piano reduction into four monophonic-melody staves for a choir. (You're not limited to exploding a single staff. You could select several staves for exploding.)

  After selecting the region you want to explode, choose this command. The Explode Music dialog box appears, where you can specify how many separate staves you want to explode the music onto, what clefs they should use, and how Finale should handle cases where there are more notes in a chord than there are staves to put them on. See "Explode Music dialog box."

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Special Key Signature Attributes dialog box

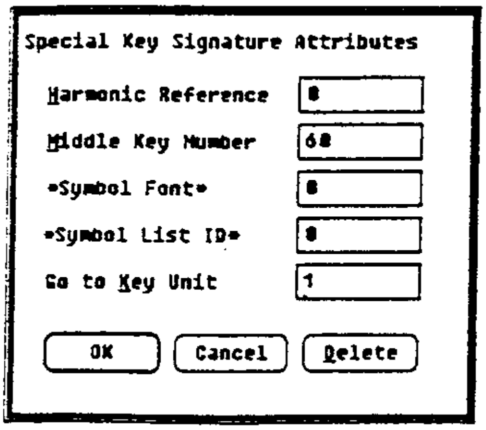
HOW TO GET THERE

Click the Key Signature Tool, and click the handle of the barline at which you want the key to change. The Key Signature dialog box appears. (There are a variety of other ways to access this dialog box. You can arrive at it from any dialog box or menu with Set Key, •Default Key•, or Change Key.) Click 19th Century Western Tonality. Click the Attribute icon.

WHAT IT DOES

This dialog box concerns the creation of *linear key formats* and *nonlinear key signatures.* See "Nonstandard Key Signature dialog box" for a more complete discussion. In brief, Finale lets you create nonstandard key systems and key signatures, based on scales with any number of steps, and with accidentals placed in any order you want.

For any such key system you create, you can specify a number of special attributes, such as the symbols you want to use in the key signature (instead of the ♭ and ♯ symbols).

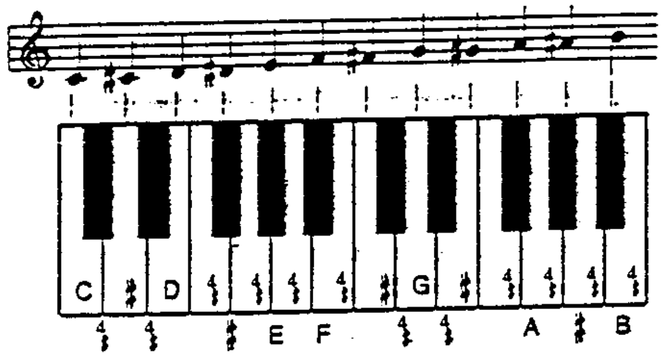


Special Key Signature Attributes

Harmonic Reference 0
Middle Key Number 60
•Symbol Font• 0
•Symbol List ID• 0
Go to Key Unit 1

- Harmonic Reference. This number identifies the note that all other dialog boxes in Finale's key system will consider to be the C, or fundamental root tone. Enter zero for C, 1 for D, 2 for E, and so on. There's little reason ever to change the default setting in this box (zero, or C).
- Middle Key Number. This number specifies the MIDI note number that corresponds to the Harmonic Reference number. (MIDI note numbers are sequential from bottom to top. Middle C is note 60, C♯ is 61, and so on.)

  You can use this parameter to your advantage if you want to transform your synthesizer into a transposing synthesizer (as far as Finale is concerned). If you set the Middle Key Number to 48 (C below middle C), Finale will interpret every note you play as a note *an octave higher*. Likewise, when Finale plays back a score, it will play notes on your synthesizer *an octave lower* than written.
- *Symbol Font*. This number corresponds to the font from which the symbols you want to use for accidentals are drawn. To choose a new font, click the words *Symbol Font*. Finale displays the Text Font, Size and Style Selection box, from which you can choose the new font.
- *Symbol List ID*. This number identifies a *symbol list* you've created—an array of accidental *Amounts* (where one sharp has an Amount of 1, one flat has an Amount of –1, and so on) and corresponding characters you want to appear in the key signature to represent them. To create a symbol list, click the words *Symbol List ID*. The Symbol List dialog box appears, in which you can define the character you want to appear in place of the usual sharp, flat, double-sharp, or other standard symbol. (See "Symbol List (#) dialog box.")
- Go to Key Unit. Enter a number in this text box to specify the number of scale steps Finale should consider to be between each pair of keys on your MIDI keyboard. If you've specified a quarter-tone scale, tell Finale that the Key Unit is 2—there are *two* scale tones, not one, between one synthesizer key and the next. (If your synthesizer *can* produce quarter tones, however, leave the Key Unit at 1, so that Finale will correctly play back your quarter-tone score.)



If you've specified the correct Key Unit value, Finale will transcribe and play any music performed *in the usual way* correctly. By contrast, if you created a quarter-tone scale without changing the Key Unit, you'd have to drastically modify your playing style, because Finale would treat your keyboard as shown above.

- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, the settings you've made in this box. You return to the Nonstandard Key Signature dialog box.
- Delete. Click Delete to restore all the settings in this dialog box back to their default "traditional" values.

- Music Characters. Finale assumes that you'll generally want to use the ♯ symbol to represent a sharp, a 𝄾 to stand for an eighth rest, and so on. However, you can specify *any* musical symbol from the currently selected music font to appear as *any* musical element. In the dialog box that appears when you choose this command, you can specify the character you want Finale to use in your file for each of nearly three dozen musical elements. See "Music Characters dialog box" for more information.
- Stem Connections. If you're using different notehead shapes in your music (X noteheads, diamond noteheads, and so on), you may want to adjust the way a note's stem attaches to the special notehead. In the dialog box that appears when you choose this command, you can specify the precise alignment of stems with any kind of notehead. See "Stem Connections dialog box" for a more complete discussion.
- MIDI Setup. Choose this command to display the MIDI Device Assignment and Configuration dialog box, where you can make a number of settings concerning your MIDI interface setup. If you prefer to use one keyboard as a controller and another as the sound source, you can also specify your MIDI Thru preferences. See "MIDI Device Assignment and Configuration dialog box" for more information
- MIDI Panic Button. From time to time, you may encounter *MIDI lock*, a situation in which a synthesizer sounds as if its keys are "stuck," and it plays continuously as though someone's still pressing them. To send the MIDI signal that tells it to "release the keys," choose this command. After a moment, the synthesizer will be silent. Technically, this command sends a Note Off command to all notes on all channels.

199

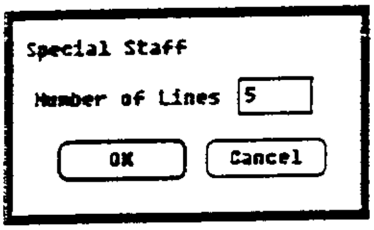
Special Staff dialog box

HOW TO GET THERE

Click the Staff Attributes Tool, and click a staff's handle. Click Special Staff.

WHAT IT DOES

A staff in Finale doesn't need to have just five staff lines. You can specify that a staff have as many as 100 staff lines—or none at all. In this dialog box, you can specify how many lines you want in the selected staff.



Special Staff

Number of Lines 5

- Number of Lines. Enter the number of lines you want for the selected staff. The number can be from –6 to 100. Staff lines in excess of the usual five are added at the *bottom* of the staff.

  A negative number tells Finale to draw a *one-line* staff, and the number itself specifies *which line* the one-line staff represents. For example, enter –1 if you want only the top staff line displayed (the F line in treble clef), –2 if you only want the second line (D), and so on. Finale draws the barline for each measure from the visible staff line to the location of the (invisible) top staff line.
- OK. Click OK to confirm the settings you've made in this dialog box and return to the Staff Attributes dialog box, where an X appears in the Special Staff check box.
- Cancel. Click Cancel to tell Finale to ignore any changes you made in this dialog box. You return to the Staff Attributes dialog box, and no X appears in the Special Staff check box.

Special Time Signature Lower Half dialog box

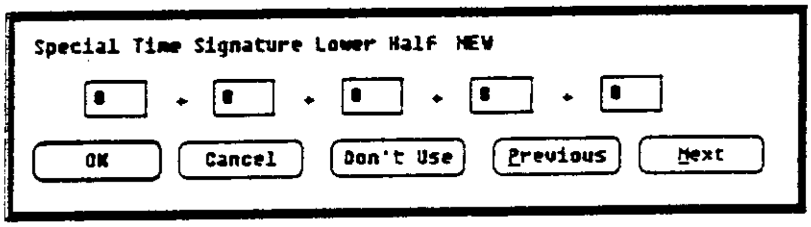
200

How to get there

Click the Time Signature Tool, and click the handle of the barline at which you want to change the meter. The Time Signature dialog box appears. (You can also access the Time Signature dialog box in a number of other ways.) Click the bottom Special check box.

What it does

This dialog box allows you to create or edit the *denominator* (bottom number) for a complex or composite time signature. By entering numbers in the series of text boxes, you can create the denominators of meters like “$^{2}_{4+8}$,” wherein meters having different denominators are combined.



- Special Time Signature Lower Half (#). This indicator identifies the special denominator by number. If you're creating a new one, the indicator says NEW.

  In the text boxes, enter the numbers for up to five successive denominators in your complex meter. In the score, they'll appear as a composite denominator, separated by plus (+) signs. These Special denominators will appear beneath any corresponding Special numerators you've created in the Special Time Signature Upper Half dialog box (see below).

  Finale will only accept standard denominator values (1, 2, 4, 8, and so on). There's no such thing as a “third note,” so you can't enter a 3 in one of these text boxes. Finale will round off any such number to a legitimate value.
- OK. Click OK to return to the Time Signature dialog box, where you can see your complex denominator displayed. Finale places an X in the Special check box. To restore the time signature to the standard single-denominator format, click Special again and click Don't Use.
- Cancel. Click Cancel to return to the main Time Signature window without creating or editing a complex denominator.
- Don't Use. Click this button if you decide not to use a complex denominator (or to turn a complex denominator back into a normal one). You return to the main Time Signature window, where a single denominator appears in the display, and no X appears in the Special check box.
- Previous ◆ Next. If you've created several complex denominators (for use elsewhere in your file, for example), you can recall them without having to recreate them. Click Previous and Next to cycle through the list of complex denominators you've defined for your piece.

201

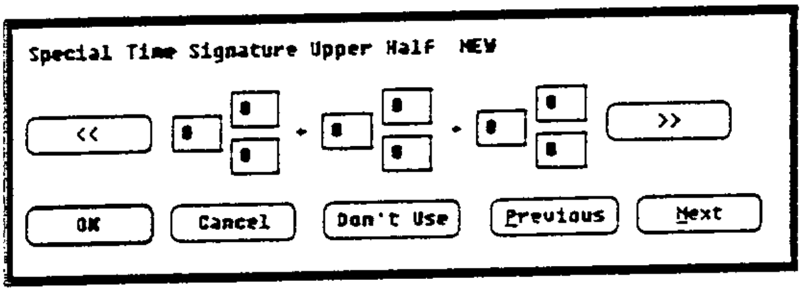
Special Time Signature Upper Half dialog box

How to get there

Click the Time Signature Tool ▤, and click the handle of the barline at which you want to change the meter. The Time Signature dialog box appears. (You can also access the Time Signature dialog box in a number of other ways.) Click the top Special check box.

What it does

This dialog box allows you to create or edit the *numerator* for a complex or composite time signature. By entering numbers in the series of text boxes, you can create numerators such as 3+3+2. By entering fractions in the pairs of stacked text boxes, you can create fractional numerators, which appear in the score as *decimal* fractions (such as 3.5/4).



- Special Time Signature Upper Half (#). This indicator identifies the special numerator by number. If you're creating a new one, the indicator says NEW.

  In the text boxes, enter the numbers for successive numerators in your complex meter. They'll appear in the score separated by plus (+) signs. Unless you want to create fractional elements in your numerator, skip over the pairs of stacked text boxes. (If you *do* enter numbers in these stacked text boxes to create fractions, Finale will convert them to decimal notation when the numerator appears in the score. You can even specify how many decimal places you want such numerators to use. See "Parameters dialog box.")

  These Special numerators will appear above any corresponding Special denominators you've created in the Special Time Signature Lower Half dialog box (see above).
- OK. Click OK to return to the Time Signature dialog box, where you can see your complex numerator displayed. Finale places an X in the Special check box. To restore the time signature to the standard single-numerator format, click Special again and click Don't Use.
- Cancel. Click Cancel to return to the main Time Signature window without creating or editing a complex numerator.
- Don't Use. Click this button if you decide not to use a complex numerator (or to turn a complex numerator back into a normal one). You return to the main Time Signature window, where a single numerator appears in the display, and no X appears in the Special check box.
- Previous ◆ Next. If you've created several complex numerators (for use elsewhere in your file), you can recall them without having to re-create them. Click Previous and Next to cycle through the list of complex numerators you've defined for your piece.

Special Tools window

202

HOW TO GET THERE

Click the Special Tools Tool, and click any measure with notes in it.

WHAT IT DOES

The Special Tools Tool gives you very fine control for a number of situations. Within a given measure you can move notes horizontally, rearrange the positions of noteheads, change the lengths and directions of stems, adjust dots and ties, and modify beams in almost every way imaginable: their length, angle, breaks, and so on.

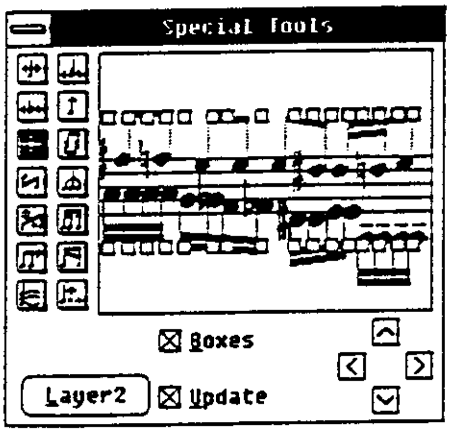
If you have several measures that will require identical Special Tools modifications, you don't have to perform these operations separately for each measure. Remember that, even if the notes are different, most of the changes you make with this tool can be *copied to* or *erased from* as many measures as you want, using the Mass Mover Tool.* (See "Entry Items dialog box.")

To *remove* a modification from any note you've affected, select the tool you used to create the change, click the handle of the element you modified, and press Delete (or click the Delete button, if it appears).

You can only edit the notes in one layer at a time. If you've entered music in both Layer 1 and Layer 2, the music in the nonactive layer appears dimmed. Click the Layer indicator (see below) to switch from one layer to the other.

If you've entered notes in both *Voice* 1 and *Voice* 2, you may see two stacked handles per note instead of one when you work with some of the tools described below. In those instances, the outer handle controls the Voice 2 note, and the inner handle controls Voice 1.

Keep in mind that you can slide the displayed measure horizontally by dragging left or right anywhere in the window, or vertically by dragging up or down. You can move from measure to measure by clicking the arrow buttons in the lower-right corner of the Special Tools window. To close the Special Tools window, double-click the Control-menu box in its upper-left corner.



- Note Position Tool. When you click this tool, a handle appears above every note or rest in the measure (except a single whole rest). You can reposition any note, chord, or rest horizontally by dragging its handle. You're not actually moving the *beat*—the notes that fall on this beat in other staves will stay where they are. To move the beat—and the notes in *all* staves that fall on it—you should use the Measure Attributes Tool (see "Beat positions" in the *Finale Encyclopedia*). The Note Position Tool simply moves a note to a new horizontal position, changing the measure's appearance without affecting its playback in any way.

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* The only Special Tools modifications you can't copy from one measure to another are changes you've made with the Note Position, Freeze Stems, Reverse Stem, and Double/Split Stem tools.

You can also adjust a note's horizontal position by dragging it when you're editing music with the Speedy Note Entry Tool.

- Notehead Tool. When you click this tool, every notehead in the window sprouts a handle. Drag a handle left or right to move a notehead. Because the Notehead Tool lets you rearrange the horizontal positions of the individual noteheads, you could use it to move notes in a cluster chord from one side of the stem to the other.

  You can also change a notehead's appearance with the Notehead Tool by Shift-clicking its handle. A palette of every possible symbol in the Music font (Petrucci, by default) appears. Click any shape in this palette, and click OK, to substitute it for the standard oval notehead of the note you clicked. In this way you can create individual X noteheads, diamond noteheads, and so on within a measure of regular notes. This technique is best for *occasional* notehead shape changes. Use the Float Note Shapes feature to change *all* noteheads (of a specific pitch or rhythmic value) to a certain shape. See "Note Assignment dialog box" for more information.

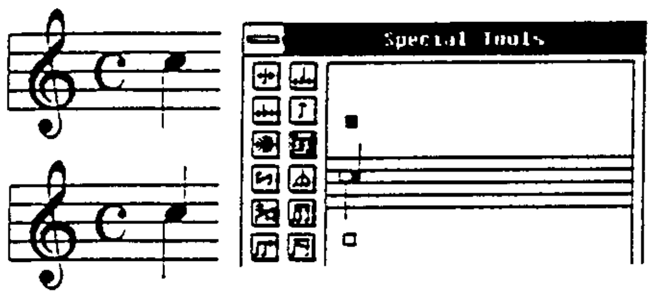
- Accidental Mover Tool. When you click this tool, every accidental in the measure sprouts a handle. Drag a handle to slide its accidental horizontally. This tool can be useful for rearranging the configuration of accidentals on a cluster chord.

- Stem Length Tool. When you click this tool, any stemmed note sprouts a handle (unless it's part of a beamed group). Drag the handle up or down to change the length of the stem.

- Freeze Stems Tool. When you click this tool, a handle appears above and below every stemmed note in the measure. A click on a handle flips the stem in that direction. The process is called *freezing* a stem, because it's no longer free to flip up or down depending on its position on the staff.

  You can also flip note stems when you're editing with the Speedy Note Entry Tool. Position the insertion bar on a note and press the L key to freeze its stem up, Shift-L to freeze it down, or CTRL-L to restore it to floating, "unfrozen" status.

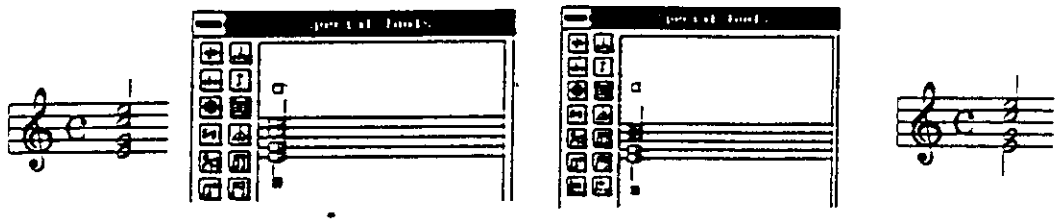
- Double/Split Stem Tool. When you click this tool, a handle appears on every notehead in the measure. Another handle appears above the staff and one more below. Click the upper or lower handle to create *double stemming*, like this:



To create a double stem on a single-stemmed note (top left), click the Double/Split Stem Tool in the Special Tools window (right), and click the handle below the note. The result: a second stem on the other side of the notehead (bottom left).

The new, second stem points the opposite direction from the original stem, no matter which handle (top or bottom) you clicked.

The *bottom handle* has an additional feature. It can produce *split stemming* within a chord, giving the effect of a separate inner voice, like this.

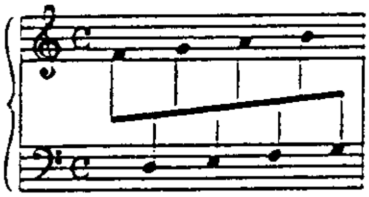


To create a split stem effect from a chord that has a single stem (left), click the Double/Split Stem Tool in the special Tools window (second from left). Click the bottom handle so that a stem is on both sides of the noteheads. Then click the handles of only the notes you want to be attached to the upward stem (third from left); the result (right) is a chord that appears to be composed of two separate voices.

There are two steps involved to create this effect. First, click the bottom stem to let Finale know you want to create split stemming. Then click the handle of *each note* you want to be a part of the *upper stem only.*

- Reverse Stem Tool . The Reverse Stem Tool flips the stem from one side of its notehead to the other. To reverse a stem, click the handle above or below the note, according to the note's *stem direction.* Bear in mind that you should decide which handle to click based on the stem's direction *as it appears in the score,* not necessarily as it appears in the Special Tools window. (If you've created cross-staff notation, the stems in the Special Tools window won't necessarily appear as they do in the score.)

  You may need this tool when you create cross-staff notation using the Note Mover Tool, like this:

  See "Cross staff notes" in the *Finale Encyclopedia.*

  Once you've created reverse-stemmed notes, you can tell Finale to display them with normal stems, then restore them to their reverse-stemmed status when you're finished. Read the description of the "Don't Draw Reverse Stems" option in the "Options dialog box" entry. You can also control Finale's tendency to flip the stem *direction* of reverse-stemmed notes. For a full explanation, read the description of the "RevStem Adj" parameter in the "Parameters dialog box" entry. (Set the RevStem Adj parameter to zero if you *never* want Finale to change stem directions on reverse-stemmed notes.)

- Custom Stem Tool . The Custom Stem Tool provides great flexibility for special stemming cases—such as splayed stemming, where a stem might branch out into three mini-stems connecting the notes of a chord cluster (for example, a C♭/C♮/C♯ cluster). If you click a note's handle, you'll enter the Shape Selection box, where you can select an existing shape to use as a stem. Or, if you click Create, you enter the Shape Designer, where you can draw *any* shape for use as a stem—a squiggle, a curve, a box, a letter of the alphabet, or anything you can create in the Shape Designer (see "Shape Designer" in the *Finale Encyclopedia.*)* By entering and exiting the Shape Designer without creating a shape at all, you create a *stemless* note.

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* As you design the stem shape in the Shape Designer, remember that the small round handle—the *origin*—represents the point of the stem's connection to the note.

To restore a custom-stemmed note to a normal-stemmed note, click its handle and press Delete. To modify the shape itself, double-click the handle to reenter the Shape Designer.

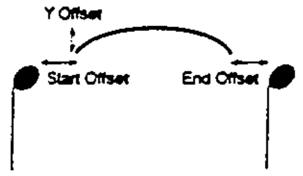
- Beam Angle Tool. When you click this tool, any notes that are beamed together sprout two handles, one at each end of the beam. The left handle changes the *beam height*. As you move it up and down, the right handle moves in tandem, and the beam angle doesn't change. The right handle changes the *beam angle*. As you move it up and down, the left handle remains stationary.
- Secondary Beam Break Tool. This tool lets you specify places where you want *secondary* beams (for sixteenth-note and smaller values) to break. When you click the tool, a handle appears above each beamed note. Click the handle above the note *after* the desired beam break. The Secondary Beam Break dialog box appears, letting you specify which beams should be broken at the spot you clicked. For a complete discussion, see "Secondary Beam Break dialog box."
- Beam Extension Tool. This tool lets you extend any beam past its last note, which can be useful for beaming across a barline. When you click the tool, a handle appears at each end of every beamed group of notes. Click the handle at the end you want to extend. The Beam Extension Selection dialog box appears, letting you specify which beams you want extended: eighth-note, sixteenth-note, and so on. For a complete discussion, see "Beam Extension Selection dialog box."

  When you return to the Special Tools window, you can drag the beam handles to the right or left, shortening or lengthening the beams you specified. Click a handle and press Delete to restore a beam, or Shift-click a handle to reenter the Beam Extension Selection dialog box (to specify a different set of beams to modify).
- Secondary Beam Angle Tool. This tool allows you to give sixteenth-note (and smaller value) beams different slants—useful for creating the modern *feathered beaming* notation for accelerandi and ritards, where several secondary beams converge, signifying a gradual change from one rhythmic value to another.

  When you click the tool, handles appear at each end of every beam. As with the regular Beam Angle Tool, the left handle of each beam changes the *beam height*. As you move it up and down, the right handle moves in tandem, allowing you to raise or lower the entire beam. The right handle of each beam changes the *beam angle*. As you move it up and down, the left handle remains stationary. By changing the angle of one beam independently of the other (and by using the regular Beam Angle Tool to change the outer [eighth-note] beam's angle), you can make them appear to converge or diverge.
- Tie Tool. When you click this tool, a handle appears on each tie in the measure. Click the left handle to display the Tie Alterations dialog box, in which you can specify the direction, arc, and position of the tie.

  Float Tie is the usual setting for a tie. It means that the tie will be drawn over or under the notes, depending on their stem directions. Click Freeze Tie Over if you want the tie you're editing always to arc over (usually above stems-down notes), and Freeze Tie Under if you want it always to arc under (usually below stems-up notes).

  You can also change the tie's start and end points in relation to the notes, as well as the height of its arc, as shown here.



For full details on changing the default values for these positioning variables, see "Tie Alterations dialog box."

In cases where a tie straddles a system (line) break, you can also edit the tie's "tail" on the next line—the miniature tie that represents the continuation of the tie from the previous system. To edit this "tail," click the *right* handle. The Tie Alterations box again appears, but this time any editing you do in this box will only affect the tie's "tail," if at all.

Finally, if one tie ends *and* another tie begins on the same note, click the handle in the usual way to edit the *ending* tie. *Shift-click* the handle to edit the tie that *begins* on the note.

- Dot Tool . Click this tool if you want to adjust the position of a specific dot on a dotted note. A handle appears on every dotted notehead. When you click a handle, the Dot Offsets dialog box appears, where you can enter EVPU values (288 per inch) for the precise positioning of this dot. (This tool is best used for making adjustments to *specific* dotted notes. The default horizontal dot position can be set *globally* with the Format command in the Special menu.)

  The X Offset sets the horizontal position of the dot, as measured from its default position (a higher value means farther to the right). The Y Offset sets the vertical location of the dot, as measured from its default position (a higher value means upward). And the Inter-dot Spacing sets the distance between the dots of a note with several dots. To move a dot by one *space* (the distance between two staff lines), enter a positive or negative EVPU value of 24. See "Dot Offsets dialog box" for a more complete discussion.
- Boxes. Finale normally displays a small square handle on each note, stem, beam, tie, or dot (depending on which tool you're using). If you click Boxes, these handles disappear, which can be handy if they're obscuring some fine details. All the tools still work the same way, except that instead of clicking a handle, you'll have to click at the location where a handle *would be* if it were visible.
- Update. With Update selected, Finale will use "dynamic drawing" when you drag a handle. Normally, when you drag a handle to reposition an element, you don't actually *see* the attached note (or beam, or whatever) moving. Instead, you see thin, dotted-line cross-axes that represent the position of the handle. When you let go, the note (or beam, or whatever) then jumps to its new location. If you'd rather see the current position of the object you're dragging at all times, select Update. You'll be able to see the actual note (or beam, or whatever) at all times while you're dragging it.
- Layer1 ◆ Layer2. This button specifies the layer (1 or 2) whose notes you're editing (the notes in the inactive layer are always dimmed). Click this button to change layers.
- [Arrow Buttons]. Click the arrow buttons to move between measures.

203

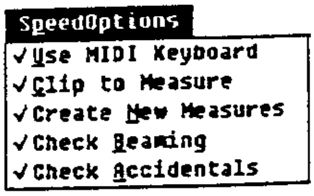
SpeedOptions menu

HOW TO GET THERE

Click the Speedy Note Entry Tool .

WHAT IT DOES

This menu contains five settings that govern the operation of the Speedy Note Entry Tool.



SpeedOptions

✓Use MIDI Keyboard

✓Clip to Measure

✓Create New Measures

✓Check Beaming

✓Check Accidentals

- Use MIDI Keyboard. When this item is selected (displays a check mark in the menu), Finale assumes that you'll be entering notes in conjunction with a MIDI instrument.

When you press one of the number (rhythmic value) keys on the computer keypad, Finale creates a *rest* of that value, *unless* you were pressing a key on the synthesizer at the time. In that case, Finale displays a *note* of that pitch (or a chord, if you were pressing more than one key).

When Use MIDI Keyboard *isn't* selected, Finale enters a *note* of the specified rhythmic value when you press a number key—regardless of whether you were pressing a key on the synthesizer. To create a rest, enter a single note of the desired rhythmic value and press Backspace.

- Clip to Measure. When this item is selected (displays a check mark in the menu), Finale automatically moves the *editing frame* to the next measure as soon as there are enough notes to fill the current measure. Finale also displays the "There are too many beats..." dialog box *immediately* when you enter a note that puts the total rhythmic values in the measure over the limit allowed by the time signature.

  If this item isn't selected, Finale doesn't move the editing frame to the next measure when the current one is full. You must press Shift-Right Arrow or the Right Bracket (]) key to advance to the next measure. Finale waits until you *exit* the current measure before it displays the "There are too many beats..." dialog box.

- Create New Measures. When this item is selected (displays a check mark in the menu), Finale automatically creates a new blank measure at the end the piece if you advance the editing frame beyond the last existing measure. If you're in the last measure of a piece and press Shift-Right Arrow or the Right Bracket (]) key (or if Clip to Measure is selected and you fill the last measure to its rhythmic capacity), Finale adds a new blank measure and moves the editing frame to this new last measure.

- Check Beaming. When this item is selected (displays a check mark in the menu), Finale automatically beams eighth notes (and smaller notes) together as they're created, according to the time signature. If this item isn't selected, Finale beams all the notes together. See "Time signatures" in the *Finale Encyclopedia* for a full discussion of the ways in which the time signature affects beaming.

- Check Accidentals. When this item is selected (displays a check mark in the menu), Finale automatically keeps track of the accidentals on a given line or space in the measure, according to the standard rules of accidental notation. If the first E in a measure has a flat, the next E♭ in the measure does not display an accidental. On the other hand, if the first E in a measure displays a flat, the next E that *isn't* flatted should display a natural.

  If this item isn't selected, Finale doesn't keep track of the status of the accidentals on any particular line or space. If you add a new note or change a note's pitch, Finale doesn't update the configuration of accidentals on other notes.

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Split Orchestral Score into Parts dialog box

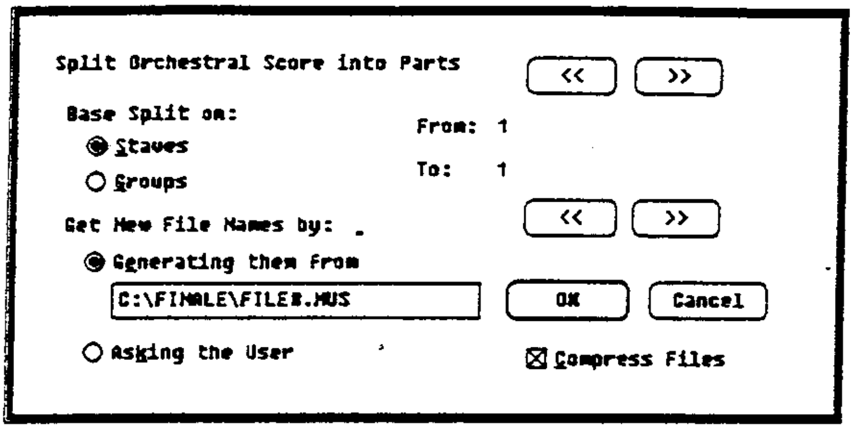
HOW TO GET THERE

Close any file you have open (by choosing Close from the File menu). Choose Split Orchestral File from the File menu. Double-click the name of the full score file from which you want to extract parts.

WHAT IT DOES

There are three ways to extract parts in Finale (see "Extracting parts" in the *Finale Encyclopedia*). Of the three, the Split Orchestral File command provides the most flexibility, because it places each extracted part in its own separate Finale file that you can view and edit before printing.

In this dialog box, you can specify which parts you want extracted, tell Finale whether you want individual staves or *staff groups* to be extracted (so that both staves of a keyboard part will be extracted together, for example), and create a basic filename for the resultant files, so that you can let Finale perform the part extraction unattended.



Split Orchestral Score into Parts

Base Split on:
◉ Staves
○ Groups

From: 1
To: 1

Get New File Names by:
◉ Generating them From
C:\FINALE\FILE#.MUS
○ Asking the User

☒ Compress Files

- Base Split on: Staves ◆ Groups. A staff group is created when you select the handles of two or more staves with the New Staff Tool and double-click any selected handle. There are two immediate results. First, the barlines are now drawn continuously through all grouped staves. Second, the staves in the group can now be connected by a bracket with the Bracket Tool.

  If you leave Staves selected, Finale will place *each staff* into its own extracted part file. Even the treble-clef and bass-clef staves of a piano part will be extracted as separate files. If you click Groups, any staves that have been grouped together (such as keyboard or harp parts) will be extracted together. Single staves that have not been grouped won't be extracted at all. See "Extracting parts" in the *Finale Encyclopedia* for suggestions on making the most of the Staves and Groups options.

- Get New File Names by: Generating them from ◆ Asking the User. As Finale creates a new file for each extracted part, it needs to know how to name it. If you want Finale to extract all the parts, one by one, without your interaction (so that you could let the computer work overnight, for example), select "Generating them from" and enter a basic filename in the text box. Finale proposes the first 6 characters of the score's name, followed by a number sign [#]. The number sign will be replaced by the staff or group number (in two digits) of the extracted part resulting in filenames like "SCORE01.MUS," "SCORE02.MUS," and so on (if the basic filename you typed was "SCORE#.MUS")

  If you don't alter the path in this text box, Finale will extract all the parts unattended, placing them in the current directory (and *replacing* any existing files there with the same names as the parts it's creating).

  If you want to be asked *both* for a new name and for a new location before each new part is extracted, select Asking the User. Finale will ask you for a name before creating each new file.

- From ◆ To. These indicators to specify the *first* and *last* parts that you want Finale to extract. They appear as staff names if you named them in the full score file. Otherwise, they appear as staff numbers (or group numbers, if you've clicked Groups).

  To change the From indicator, click the right and left arrows above the indicators to move between staves or groups. To change the To indicator, click the right and left arrows just *below* the indicators. Remember that these indicators are *inclusive*—all staves between and including the From and To staves will be extracted.

- Compress Files. The Compress Files option makes the part extraction process take longer, but results in smaller files. If you're in a hurry, don't select Compress Files, but be aware that each resultant file will require almost *as much disk space as the full score file.*

- OK. Click OK to confirm your part extraction settings. Finale now presents the Alternate Page Layout For Parts dialog box, letting you specify formatting for the parts that's different from that in the full score file. For a detailed discussion, see "Alternate Page Layout For Parts dialog box."
- Cancel. Click Cancel if you decide not to extract parts. You return to the Finale. Choose Open, New, or Exit from the File menu.

Split Point dialog box

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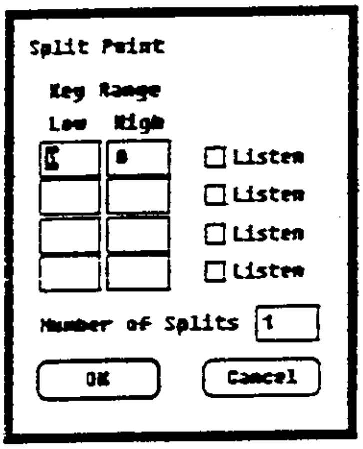
HOW TO GET THERE

Choose Open from the File menu, and click MIDI Sequencer File. Double-click the name of a MIDI file (.MID) you want transcribed. In the Transcribe MIDI File dialog box, click Set Track-to-Staff List. In the Track/Channel Mapping for Staves dialog box, click the top unassigned row of track/channel mapping information. In the text boxes at the top of the Track/Channel Mapping for Slot dialog box, enter the track numbers and MIDI channel numbers of the "tracks" you want to split. Click Split Point.

WHAT IT DOES

In this dialog box, you can specify up to *four* split points for the music in the sequencer track (or tracks) you've specified for transcription. In each pair of text boxes, you specify a range of notes you want to appear in a separate staff. You could for example, include only the notes in the flute's register to place in one staff or only the notes in the bass's register to put in another. You can even specify overlapping split ranges so that some notes are transcribed more than once.


Split Point
Key Range
Low High
☐ Listen
☐ Listen
☐ Listen
☐ Listen
Number of Splits 1

- Key Range: Low ◆ High ◆ Listen. In each pair of Low/High text boxes, enter a *low* and a *high key number*, where middle C is key number 60, and the numbers increase sequentially as you move from left to right on the keyboard. The notes to which these synthesizer key numbers refer—and all notes in between—will be *split* into their own staff.

  You don't have to calculate the key numbers and type them in manually. Click the Listen box (see below) beside each pair of text boxes, and *play* each note—the lowest, then the highest note in the range. Finale enters their key numbers in the text boxes automatically.

  You can split the notes of the track (or tracks) you've indicated into as many as four separate staves this way. These staves will appear in the same top-to-bottom order as these pairs of text boxes.
- Number of Splits. After indicating all the desired ranges of notes in the text boxes (see above), tell Finale how many resultant staves you want by entering the appropriate number in the Number of Splits box (1 to 4).

- OK ◆ Cancel. Click OK to confirm your split points, or Cancel to discard them, and return to the previous dialog box. Click OK to return to the Track/Channel Mapping to Staves dialog box. In the Split column for the row you clicked, you'll see Passive (if you clicked OK) or None (if you clicked Cancel).

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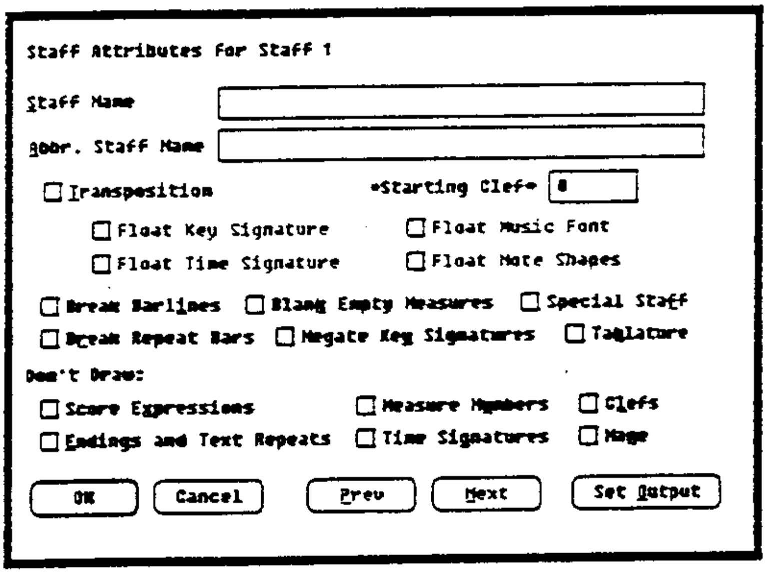
Staff Attributes dialog box

HOW TO GET THERE

Click the Staff Attributes Tool ⊟, and click a staff's handle.

WHAT IT DOES

In the Staff Attributes dialog box, you can specify dozens of *staff-specific* traits for the staff whose handle you clicked, including its name, transposition, and clef. You can also tell Finale whether or not certain musical elements should appear in this staff—measure numbers, default whole rests, time signatures, and repeat ending brackets, to name a few. Finally, you can specify the initial patch setting and MIDI channel for this staff's playback (including its Output Routes).



Staff Attributes for Staff 1

Staff Name

Abbr. Staff Name

•Starting Clef• 0

- Staff Attributes for Staff (#). This indicator identifies, by number, the staff whose attributes you're setting. To switch to the previous or next staff in the score, click the Prev or Next button.
- Staff Name. In this text box you can enter a staff name. The name you enter here (presumably the full staff or instrument name, such as "Trumpet 3 in B♭") only appears to the left of the staff in the *first system in the score*. You set the font for both this and the Abbr. Staff Name by clicking Name in the Font Selection dialog box (Special menu).
- Abbr. Staff Name. In this text box, you can enter a secondary staff name. The name you enter here (presumably the abbreviated staff or instrument name, such as "Tpt. 3") appears to the left of the staff in *every system in the score except the first*. If you've entered a Staff Name but not an Abbr. Staff Name, the full staff name appears to the left of the staff in the first system of the score, but no name will appear in subsequent systems.
- Transposition. If the instrument whose staff you're establishing is a *transposing instrument* (such as a trumpet or clarinet), click the Transposition check box. The Staff Transpositions dialog box appears, in which you can specify the interval by which you want the music on the staff to be automatically transposed. You can also create your own

instrument transpositions. See "Staff Transpositions dialog box" for a more complete discussion.

When you return to the Staff Attributes dialog box, Finale places an X in the Transposition check box. (To make the staff non-transposing again, click the check box again, and click Remove.)

Once you've established the transposing instruments' staves, you can tell Finale to display the full score in its transposed form by choosing Options from the Special menu and selecting Show Staff Transpositions. If you don't select this option, all music will appear in its untransposed (concert pitch) form. The staves in the full score always *print out* exactly as they appear on the screen (whether transposed or in concert pitch). When you extract parts, the resultant parts are always printed in their transposed form. (The exception is the Special Part Extraction method of extracting parts, which will print staves transposed or not according to your Show Staff Transpositions setting.)

For a more complete discussion of transposing instruments, see "Transposing instruments" in the *Finale Encyclopedia*.

- *Starting Clef*. In this text box you specify, by number, which clef you want to appear at the beginning of the staff. Each Finale file has eight clefs defined for it, which are numbered 0 through 7.

  If you don't know the number of the clef you want, click the words *Starting Clef*. A palette displaying the eight clefs appears. Double-click the one you want. You return to the Staff Attributes dialog box, where Finale enters, in the text box, the number of the clef you clicked.

- Float Key Signature ◆ Float Music Font ◆ Float Time Signature ◆ Float Note Shapes. "Float," in Finale, means *allow to vary within the piece*. These options let you specify key signatures, time signatures, music font, or notehead shapes for each staff independently.

  All of these options are normally dimmed. You can access them only if you've first chosen Floats from the Special menu and "enabled" these options by clicking them. See "Piece Specifications dialog box" for a more complete discussion.

  Once that's done, select Float Key Signature or Float Time Signature if you want Finale to let this staff be in a different key or meter than the other staves in the piece. When you click the Key Signature or Time Signature Tool, a handle appears on every barline of the score as usual. You'll notice an *additional* handle on every barline of each staff for which you've selected Float Key Signature or Float Time Signature. Click the handle to access the Key Signature or Time Signature dialog box for that staff alone.

  Select Float Music Font if you want the music font for the selected staff to be different than the one used for the rest of the staves. Finale displays the Text Font, Size and Style Selection box, from which you can choose the new font for the staff's notes, rests, accidentals, and flags.

  Select Float Note Shapes if you want to be able to specify a different notehead shape for each standard notehead shape (quarter •, half ◦, whole o, double whole ‖o‖) for *each* note of the diatonic scale. When you click the check box, and click OK, the Note Shape Assignment dialog box appears, where you can make these notehead-to-pitch assignments. See "Note Shape Assignment dialog box" for details.

- Break Barlines ◆ Break Repeat Bars. Normally, when you group some staves together, the barlines are drawn continuously through them (including the blank spaces between them). Select Break Barlines if you want barlines—both normal and repeat barlines—*not* to continue through to the next staff above this one. (If this staff isn't part of a staff group, you won't notice any difference. You group staves by selecting their handles with the New Staff Tool and double-clicking one of the selected handles. See "Staff groups" in the *Finale Encyclopedia*.)

Select Break Repeat Bars if you want to break *repeat* barlines that would normally continue through to the next staff above this one. This option doesn't affect normal barlines.

- Blank Empty Measures. To save you time, Finale normally draws a default whole rest in every blank measure. You can tell Finale not to draw these "false" whole rests for this staff by selecting Blank Empty Measures. You might wish to suppress them if, for example, you simply want to print out blank score paper.
- Special Staff. Click this check box to display the Special Staff dialog box, where you can tell Finale how many staff lines to draw for this staff. The default is five staff lines, but you can have any number from zero to 100 staff lines in a staff. See "Special Staff dialog box" for more information.
- Negate Key Signatures. Select this option if you want Finale to transpose all the notes in the staff to the key of C for the entire piece, regardless of any key changes that occur. This specialized option is useful when you're creating a percussion staff in which you've assigned an alternate notehead shape (Xs, diamonds, and so on) to each line or space of the staff. Because Finale normally associates an alternate notehead shape with a *scale degree*—rather than an actual line or space on the staff—the Negate Key Signatures option ensures that the notehead shapes you establish will remain constant for the entire percussion staff (instead of getting transposed to other lines or spaces at each key change). See "Percussion parts" in the *Finale Encyclopedia* for more detailed instructions.
- Tablature. You can use Finale to create tablature notation (for guitar or banjo, for example), where small numbers appear on a special "staff" to indicate fret numbers.

  When you create tablature, you create a one-line staff for *each string*. Click this check box to display the Tablature dialog box, where you can specify the "open" pitch for the string "staff" you're creating. You can also choose a font and position for the number itself. See "Tablature" in the *Finale Encyclopedia* for step-by-step instructions, or "Tablature dialog box" in this volume.
- Don't Draw. Select the check boxes of any musical elements you *don't* want to appear in this staff. For example, you probably wouldn't want measure numbers to appear in both staves of a piano part. To omit them from the treble-clef staff, you'd click the Measure Numbers option.

Check Box	Elements Hidden
Score Expressions	Text or Shape Expressions you've created with the Score Expression Tool
Endings and Text Repeats	Repeat barline brackets or text repeats ("To Coda," for example)
Measure Numbers	Measure numbers
Time Signatures	Time signatures
Clefs	Clef symbols
Name	The staff name and abbreviated name

- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, the settings you've made in this dialog box and return to the score.
- Prev ◆ Next. Click Prev or Next if you want to make Staff Attributes changes to the previous staff (above this one in the score) or the next staff (below this one in the score). Any settings you've just made for the currently displayed staff are automatically preserved.
- Set Output. Click this button to set the Output Routes, MIDI channels, and initial patches for the music on this staff. You can specify a different Output Route—and therefore a different MIDI channel—for Layer 1, Layer 2, the chord symbols, and the Expression marks of each staff. For detailed instructions, see "MIDI channels" in the *Finale Encyclopedia* or "Staff Output Route dialog box" in this volume.

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Staff Expression Selection dialog box

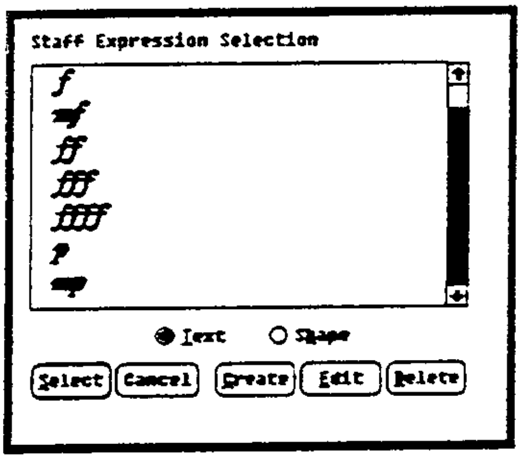
How to get there

Click the Staff Expression Tool ⊡, and click a note. (If the note already has a Staff Expression attached, click again.) This dialog box also appears when you're programming a Staff Expression Metatool. While pressing CTRL, press a number key (1 through 8).

What it does

This dialog box displays a palette of any Staff Expressions (either text or shape) you've created in, or loaded into, your file. If DEFAULT.MUS is in place, this dialog box displays a selection of common Text Expressions, such as *Allegro*, *ritard*, and various dynamic markings. When you click Shape (below the list box), you see a palette of Shape Expressions, such as slurs and crescendos.

From this dialog box, you can select an expression to put in the score, edit an existing one, or create a new one.



- Text. If this radio button is selected, the selection box displays a list of *Text Expressions*—expression markings consisting solely of words. (Dynamics and certain musical symbols can also be considered text, even though they belong to Petrucci, or another music font.)
- Shape. If this radio button is selected, the selection box displays a palette of *Shape Expressions*—expression markings consisting of lines and shapes you've created in the Shape Designer.

  Important note: The functions of Shape Expressions such as phrase markings, slurs, and crescendos can be duplicated much more easily through the use of *Smart Shapes*. If you place a Shape Expression in more than one place in the score, be aware that editing it will change *every occurrence* of it in the score—a particularly unfortunate situation if you've carefully changed the shape of each slur to fit its particular notes. For a more complete discussion, see "Slurs" and "Crescendo/Decrescendo" in the *Finale Encyclopedia*.
- Select. After clicking a Text Expression or Shape Expression in the selection box, click Select to tell Finale you want to place it in the score. You proceed to the Expression Assignment dialog box (where you have some additional positioning options), and from there you return to the score.

  You can also double-click the desired expression instead of clicking it and clicking Select.
- Cancel. Click Cancel to return to the score without adding a Staff Expression.
- Create. Click Create if you want to create your own Staff Expression. You proceed to the Text Expression or Shape Expression Designer dialog box (depending on whether the Text or Shape radio button is selected), where you can create a new Staff Expression. See "Text Expression Designer dialog box" and "Shape Expression Designer dialog box" for more information.

- Edit. After clicking an existing Staff Expression, click Edit to enter the Text or Shape Expression Designer dialog box (depending on whether the Text or Shape radio button is selected), where you can edit it. Remember that you're simultaneously editing *every occurrence* of the expression in the score.
- Delete. After clicking an existing Staff Expression, click Delete to remove it from the selection box. You can't remove any Staff Expression that's being used in your score as a Staff Expression *or* Score Expression.

208

Staff Name Headers dialog box

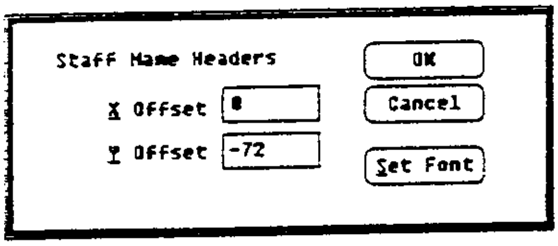
HOW TO GET THERE

Close any file you have open. Choose Split Orchestral File from the File menu. Double-click the name of a full score file from which you want to extract parts. In the Split Orchestral Score into Parts dialog box, click OK. Click Staff Name Headers.

WHAT IT DOES

When you use the Split Orchestral File command to extract instrumental parts from a full score, Finale offers you the option of displaying the staff name as a *header* in the upper-left corner of the first page of each extracted part. Use this feature if you want the staff name to appear at the top of the first page instead of beside the first system (that is, if you've named the staves in the full score at all). This is the text you entered in the Staff Name text box in the Staff Attributes dialog box in the full score file.

When you click Staff Name Headers, this dialog box appears, in which you can specify the font as well as the precise positioning of this *staff name header* at the top of the page.



Staff Name Headers

X Offset 0

Y Offset -72

- X Offset ◆ Y Offset. These numbers, in EVPUs (288 per inch), specify the position you want the staff name header to appear on the first page of each extracted part, relative to the left and top page margins (respectively). The staff name moves to the right as the X Offset increases (and to the left as it decreases). It moves down as the Y Offset decreases (becomes a larger negative number) and up as the Y Offset increases.
- OK ◆ Cancel. Click OK to confirm your positioning and font selection for the staff name headers, or Cancel if you decide not to create staff name headers. You return to the Alternate Page Format for Parts dialog box.
- Set Font. Click this button to display the Text Font, Size and Style dialog box, where you can specify the font for the staff name headers.

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Staff Name Position dialog box

HOW TO GET THERE

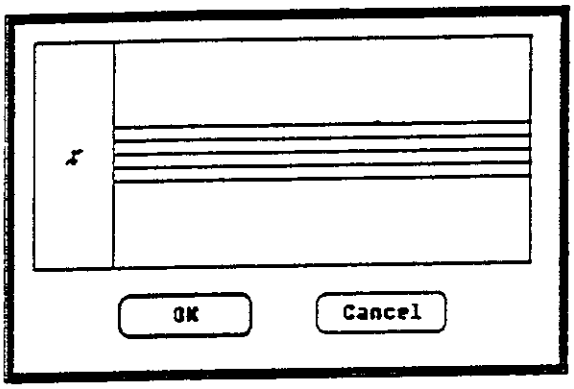
Choose Font Selection from the Special menu. Click "X Offset" (or "Y Offset").

(This dialog box has no on-screen title.)

WHAT IT DOES

This dialog box lets you visually—and globally—adjust the position of staff names in relation to the staves. (You can enter numerical values in the "X Offset" and "Y Offset" boxes in the Font Selection dialog box for more precise positioning.)

Once you're in this dialog box, the first letter of the staff name is indicated by an X, displayed in the font and style you've selected (by clicking Name in the Font Selection box). Drag the mouse anywhere in the display area and the X moves with it, letting you place the staff name wherever you want it in relation to the beginning of the staff. (Because you can only see the position of the first letter of the staff name, you might have to try several placements to make sure that the longest staff name in your score doesn't overlap the staff.)



- OK. Click OK to confirm the new position of the staff names. You return to the Font Selection dialog box, where Finale has entered the appropriate values in the "X Offset" and "Y Offset" boxes.
- Cancel. Click Cancel to tell Finale to ignore any changes you made to staff name positions. You return to the Font Selection dialog box.

2 10

Staff Optimization dialog box

How to get there

Click the Page Layout Tool 🅂. Choose Optimize Staves from the Page Layout menu.

What it does

In published full scores, it's customary to *omit* from a system any staves that consist entirely of rests. The result is a more compact and readable score. In Finale, this process of suppressing the printing of empty staves within each system is called *optimizing staves.*

Using this dialog box, you can specify the systems you want optimized or have all of them optimized. Finale redraws your score (in Page View), omitting blank staves from the specified systems. You'll find that your score now fits on fewer pages.

Optimizing staves in Finale has another important benefit. It permits staves to be *independently movable in Page View.* Under normal circumstances, you can only move, respace, or rearrange staves in Scroll View, using the New Staff Tool (which normally does nothing at all in Page View). If you have optimized a system, you'll find that the New Staff Tool also works in Page View, letting you vary the positioning and spacing of staves as they'll appear on the printed page. Furthermore, again using the New Staff Tool, you can change the *staff grouping* of staves that have been optimized, letting you change the way in which your staves are bracketed (using the Bracket Tool). See "Brackets: Staves" in the *Finale Encyclopedia.*

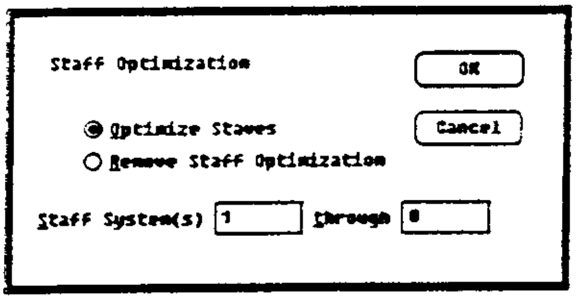
In the Staff Optimization dialog box, you can specify the range of systems you want optimized. If you don't change the default numbers (1 through 0), Finale will optimize *all* staves. (If you're not sure of the system numbers you want, enter the Page Layout window, by clicking any page. Click Staff Systems, and you'll see each system displayed with its corresponding number.)

Finale *locks in* this staff configuration. If you return to Scroll View after optimizing staves, and add some music to a staff that no longer appears in Page View (because the system has been optimized), the staff won't reappear. If you want to edit, reformat, enlarge, or reduce your music, *remove* optimization before you do it (by choosing the Optimize Staves command again and selecting Remove Staff Optimization), and later *reapply* optimization. Make optimization the *last thing you do before printing*, after the piece has been formatted, proofread, and given its final layout.

A measure with a "real" whole rest—one you've entered with the Simple Note Entry or Speedy Note Entry Tool—is not considered empty. If you notice that one apparently empty staff won't disappear from its system, it probably contains a "real" whole rest, which you must remove before reapplying the Optimize Staves command.

You can use this to your advantage to prevent the optimization of a staff you *don't* want removed—the treble-clef staff of a piano part, for example. Enter a "real" whole rest in one of the empty measures, and it won't be removed from the system (and won't be separated from the bass-clef staff).

Finally, you can optimize staves on a system-by-system basis by clicking Optimize in the Page Layout window. This method offers one advantage—you can tell Finale to ask you before removing *each* empty staff from the system, which means you can leave certain blank staves in place (the same result you get by inserting "real" whole rests). See "Page Layout window" for more information.

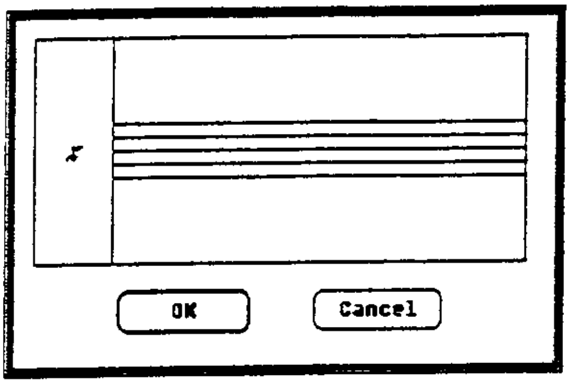


● Optimize Staves
○ Remove Staff Optimization

Staff System(s) 1 through 0

- Optimize Staves. Select this option if you want Finale to hide empty staves from the systems specified in the Staff System(s) __ through __ boxes. In Page View and in printouts, the empty staves won't appear in the affected systems.
- Remove Staff Optimization. Select this radio button if you want to restore all empty staves to the systems specified in the Staff System(s) __ through __ boxes. You might wish to remove optimization if the page layout has shifted, or you've added music in a previously empty measure, such that some of your music now doesn't appear (because it falls on an optimized staff). Once you've made such staves reappear with this command, *reoptimize* the score to ensure that only truly empty staves are omitted.
- Staff System(s) __ through __. In these text boxes, specify the range of systems you want optimized. These numbers are inclusive. Finale optimizes the systems whose numbers appear in the text boxes and all systems in between. Enter 1 and 0, respectively, to optimize the entire score. Enter 2 and 0 to optimize only from the second system to the end.
- OK. Click OK to return to the score, where Finale has optimized (or unoptimized) the empty staves in the systems you specified.
- Cancel. Click Cancel to return to the score without affecting staff optimization.

Once you're in this dialog box, the first letter of the staff name is indicated by an X, displayed in the font and style you've selected (by clicking Name in the Font Selection box). Drag the mouse anywhere in the display area and the X moves with it, letting you place the staff name wherever you want it in relation to the beginning of the staff. (Because you can only see the position of the first letter of the staff name, you might have to try several placements to make sure that the longest staff name in your score doesn't overlap the staff.)



- OK. Click OK to confirm the new position of the staff names. You return to the Font Selection dialog box, where Finale has entered the appropriate values in the "X Offset" and "Y Offset" boxes.
- Cancel. Click Cancel to tell Finale to ignore any changes you made to staff name positions. You return to the Font Selection dialog box.

211 Staff Optimization dialog box

HOW TO GET THERE

Click the Page Layout Tool 🅂. Choose Optimize Staves from the Page Layout menu.

WHAT IT DOES

In published full scores, it's customary to *omit* from a system any staves that consist entirely of rests. The result is a more compact and readable score. In Finale, this process of suppressing the printing of empty staves within each system is called *optimizing staves.*

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In the Staff Optimization dialog box, you can specify the range of systems you want optimized. If you don't change the default numbers (1 through 0), Finale will optimize *all* staves. (If you're not sure of the system numbers you want, enter the Page Layout window, by clicking any page. Click Staff Systems, and you'll see each system displayed with its corresponding number.)

212

Staff Output Routes... dialog box

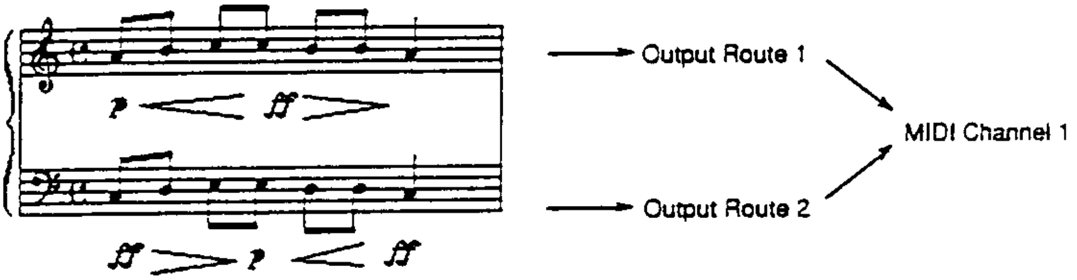
How to get there

Click the Staff Attributes Tool, and click the handle of a staff. Click Set Output.

What it does

With Finale, each staff in your score can be assigned to a different MIDI channel. Furthermore, you can specify that various elements (Layer 1, Layer 2, chord symbols, and expressions) *within* a single staff each play back over a separate MIDI channel. In this dialog box, you assign a MIDI channel, synthesizer patch number, and *Output Route* number to each of these elements.

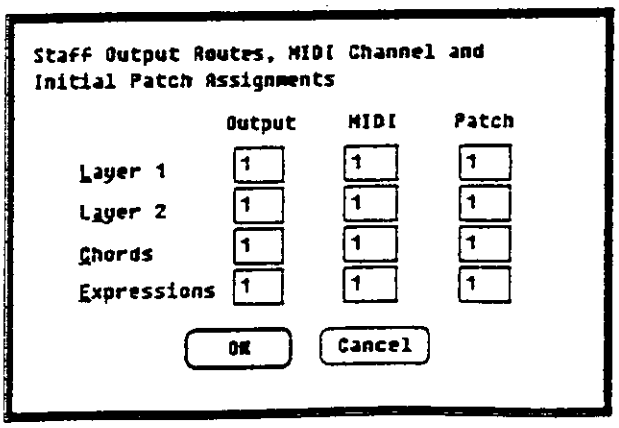
An Output Route is a *dynamically independent subdivision* of a MIDI channel. By setting several staves to different output routes within the *same* MIDI channel, you can preserve their individual dynamics within the MIDI channel. For example, in the piano part below, both staves are playing back over MIDI channel 1 (which is in turn set to a piano sound), but because each has a different Output Route, their independent dynamics are preserved.



As in the example above, several Output Routes can be directed to the same MIDI channel. However, you can't send a single Output Route to more than one MIDI channel. The point is—whenever you want to assign a unique MIDI channel to a staff (or an element within a staff), remember to give it a unique Output Route number as well.

There are 64 possible Output Routes in Finale. If you simply want each staff to play on its own MIDI channel, just set the Output Route for each to the same number as its channel: staff 1 is Output Route 1 on MIDI channel 1, and so on. To save time, you can load the Output Route Library provided with your Finale package (choose Load Library from the File menu). This library contains a straightforward mapping of staff 1—Output Route 1—MIDI channel 1, staff 2—Output Route 2—MIDI channel 2, and so on. (See "MIDI channels" in the *Finale Encyclopedia* for step-by-step instructions. There's another way to set up the complete mapping system for more complex configurations, too—see "Output Route Configuration dialog box" in this volume.)

In this dialog box, you can establish the MIDI channel and Output Route assignments—as well as the Initial Patch setting—for the staff you're setting up. (Finale won't transmit this patch change information to your synthesizers unless you've selected Send Patches Before Play in the Playback Options dialog box [Playback menu].) A MIDI channel can't play more than one patch at a time, so make sure each element for which you're specifying a patch has been mapped to a unique MIDI channel.



Staff Output Routes, MIDI Channel and Initial Patch Assignments

	Output	MIDI	Patch
Layer 1	1	1	1
Layer 2	1	1	1
Chords	1	1	1
Expressions	1	1	1

- Layer 1 ◆ Layer 2 ◆ Chords ◆ Expression. You can specify an Output Route, a MIDI channel, and an initial patch setting for *each* of these elements of the staff. Layer 1 and Layer 2 refer to music you've entered using Finale's layering mechanism. In other words, you can direct separate stems-up and stems-down voices on a single staff to play over different MIDI channels (or with different dynamics), if you want.

  "Chords" refers to the chord symbols you've entered in this staff, if any. Finale actually plays them on the beat on which it encounters them, and you can direct them to their own MIDI channel and synthesizer patch. This is the only way to silence all chord symbols simultaneously that you *don't* want Finale to play back. Assign them to an unused Output Route and MIDI channel. If your MIDI interface is only attached to one of the ports on the back of the computer, for example, you can assign the Chords to any channel between 17 and 64 ("channels" Finale only uses if it's playing back over more than one port).

  Finally, you can assign the Score Expressions of this staff to their own Output Route and channel. You might wonder why there are Output Route and MIDI Channel boxes for Expressions, since they have no pitch or rhythmic value. Actually, this feature is useful with MIDI-controlled mixing boards and light boards. You could create an expression called "Red Lights" and assign a MIDI-controlled light board to listen to the Expressions channel. When Finale played back the music, the red lights would come on at the precise moment when the words *Red Lights* were encountered in the score.

  Note again that if you assign elements to different MIDI channels, you must also assign them different Output Routes. (You may want simply to assign the same number to each.)
- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, the settings you've made in this dialog box and return to the Staff Attributes dialog box.

Z13

Staff Transpositions dialog box

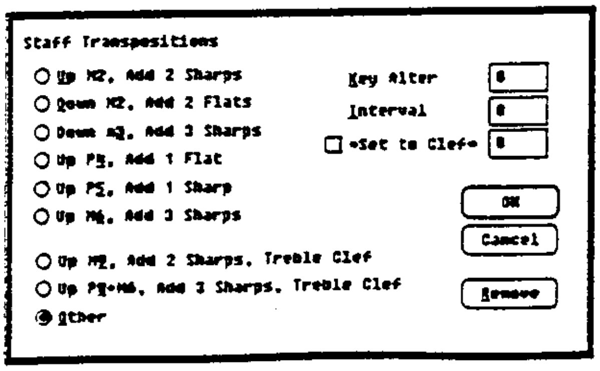
HOW TO GET THERE

In the score: Click the Staff Attributes Tool, and click the handle of the staff on which you'll be notating music for a transposing instrument. Click Transposition.

Transcribing a MIDI file: Choose Open from the File menu, and click MIDI Sequencer File. Double-click the name of a MIDI file (.MID) you want transcribed. In the Transcribe MIDI File dialog box, click Set Track-to-Staff List. In the Track/Channel Mapping for Staves dialog box, click the topmost unassigned row of track information. Click Transpose.

WHAT IT DOES

You can define any staff in Finale to have any instrument transposition. For example, a trumpet staff can be notated up a whole step, yet Finale will still play back the music at concert pitch. While you're working on the score, you can view the instrumental staves in either their transposed or concert-pitch forms.



Staff Transpositions

○ Up M2, Add 2 Sharps
○ Down M2, Add 2 Flats
○ Down m3, Add 3 Sharps
○ Up P4, Add 1 Flat
○ Up P5, Add 1 Sharp
○ Up M6, Add 3 Sharps
○ Up M2, Add 2 Sharps, Treble Clef
○ Up P8+M6, Add 3 Sharps, Treble Clef
● Other

Key Alter: 0
Interval: 0
☐ •Set to Clef• 0

In this dialog box, you can specify one of several common transpositions, or you can create your own. You can also tell Finale that it should use a different clef for this instrument *when the staff is displayed in its transposed form.* (Finale will use the normal clef you've specified in the "Starting Clef" box for the untransposed staff.)

S STAFF TRANSPOSITIONS DIALOG BOX

- **[Transposition interval radio buttons].** The most common transpositions are listed in the dialog box. Click a radio button to select the appropriate interval. For example:

For this instrument...	Select this transposition
B-flat Trumpet, Clarinet, Soprano Saxophone	Up M2, Add 2 Sharps
D Trumpet	Down M2, Add 2 Flats
E-flat Clarinet, Sopranino Sax	Down m3, Add 3 Sharps
Alto Flute in G	Up P4, Add 1 Flat
Horn in F (French Horn), English Horn	Up P5, Add 1 Sharp
Alto Saxophone	Up M6, Add 3 Sharps
Tenor Saxophone, Bass Clarinet	Up M9, Add 2 Sharps (and Treble Clef)
Baritone Horn (when in treble clef)	Up M9, Add 2 Sharps (and Treble Clef)
Baritone Saxophone	Up P8+M6, Add 3 Sharps (and Treble Clef)

- **Other.** You can also create your own instrument transpositions for less common instruments or to accommodate synthesizer patches with unusual transpositions. Select this radio button to tell Finale to consult the Key Alter, Interval, and Set to Clef text boxes (see below) for the staff transposition.
- **Key Alter.** Use the Key Alter text box to tell Finale how to modify the key signature. A positive number in this box adds sharps to the key signature (or subtracts flats), and a negative number subtracts sharps (or adds flats).
- **Interval.** The number you enter in the Interval text box specifies the degree of diatonic transposition. To create a part that's written higher than it sounds, use a positive number; lower than it sounds, use a negative number. Zero means no transposition, 1 means up one diatonic step (an interval of a second), 2 means up a third, and so on. To transpose the part down an octave, you'd enter –7. Here are some examples of transpositions you could create using the Key Alter and Interval boxes:

Instrument	Key Alter value	Interval value
Clarinet in A, Oboe d'amore	–3	2
Piccolo	0	–8
Glockenspiel	0	–14
String or Electric Bass, Guitar	0	7

- **"Set To Clef".** In this text box, you can specify a clef for this staff to display in its transposed (or extracted part) form, which can be *different* from the clef used in the full score. If you know the clef number (0 through 7), enter it in this text box. Otherwise, click the words "Set To Clef", and double-click the desired clef from the palette. Finale enters the correct number in the text box for you, and puts an X in the "Set To Clef" check box. (If you decide you don't want the transposed staff to display a different clef after all, click the check box again.)
- **OK.** Click OK to confirm the transposition setting for this staff and return to the Staff Attributes dialog box. Finale puts an X in the Transposition check box.
- **Cancel.** Click Cancel to return to the Staff Attributes dialog box without changing the staff's transposition status.
- **Remove.** Click Remove to restore the staff to nontransposing status. You return to the Staff Attributes dialog box, and Finale removes the X from the Transposition check box.

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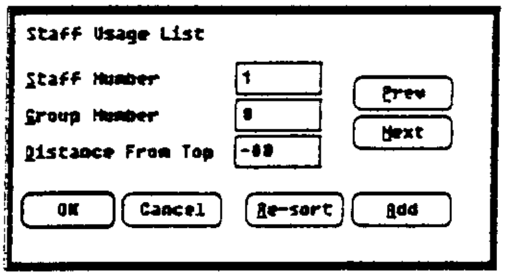
Staff Usage List dialog box

HOW TO GET THERE

Click the New Staff Tool , and CTRL-click a staff handle.

WHAT IT DOES

This dialog box lets you directly edit several important characteristics of the staff you clicked. For example, you can specify its precise vertical position in the score, which can be useful if you're trying to perfectly superimpose two staves. You can also look at, or change, the *staff number* or the *staff group number* for the staff—a useful feature if you're trying to establish complex bracketing.



Staff Usage List

Staff Number: 1

Group Number: 0

Distance From Top: -88

There are also two important buttons in this dialog box. One, called Re-sort, tells Finale to repair any brackets and barlines that have become broken after you've rearranged staves on the score. The other, called Add, lets you add new, *evenly-spaced* staves to the score.

- Staff Number. This number identifies the staff. Remember that Finale numbers staves sequentially. If you rearrange or delete staves, they may not be numbered from top to bottom in the score.

  If you give two staves the *same* ID number, their contents will be identical and dynamically linked—any change you make in one instantly appears in the other. You can also rearrange the order of the staves in your score—simply assign new staff numbers to them. To swap the positions of staves 1 and 2 in the score, switch their staff numbers.

  When you delete a staff, Finale doesn't discard its contents. The music on the staff is stored until you remove it permanently from the file using Data Check from the Edit menu (see "Staves—To recover deleted staves" in the *Finale Encyclopedia*). You can easily recover a particular deleted staff by changing an existing staff's ID number to that of the deleted staff. Its music will be replaced by the music that was on the deleted staff. Change the staff ID number back again to restore the staff's original contents.

- Group Number. This number is the number of the staff group to which this staff belongs. If you haven't grouped this staff at all, the number is zero. (You normally group staves by clicking the New Staff Tool, selecting their handles, and double-clicking one of the selected handles. Grouped staves are joined by continuous barlines, and can also be joined by a bracket using the Bracket Tool. See "Staff groups" in the *Finale Encyclopedia.*)

  If you've grouped and bracketed the first three staves of your score in the usual way, you can add the fourth staff to the group by clicking the New Staff Tool, CTRL-clicking its handle, and changing its group number to match the others. (Use the Prev and Next buttons to view the Staff Usage List information for other staves.) When you return to the score, the barlines and brackets enclose all four staves.

  Changing a staff's group number to zero is the only way to *remove* it from a staff group.

- Distance From Top. This number sets the distance from the top line of the staff to the top of the window (in Scroll View), measured in EVPUs (288 per inch). By editing this number, you can make precise adjustments to the vertical position of a staff. By giving the same number to two staves, you can superimpose them.

- Prev ◆ Next. Click these buttons to view the Staff Usage List information for other staves. The numbers in the Staff Number and Group Number text boxes change accordingly.

- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, the changes you've made in this dialog box and return to the score.

- Re-sort. If you've changed the top-to-bottom order of staves in the score by dragging them, you may notice that the left barline of the score, as well as the staff brackets, sometimes appear to be broken and uneven. Click Re-sort to tell Finale to repair their appearance based on the new staff order.
- Add. Click this button to display the New Staves dialog box, in which you can specify that new blank staves be added to the piece (below the existing staves). Because the resultant new staves are evenly spaced, this is the best way to set up an orchestral score. Specify how many in the Number of Staves text box. Specify the distance in EVPUs (288 per inch) from the top staff line of one to the top staff line of the next in the Topline to Topline Distance text box. See "New Staves dialog box" for more details.

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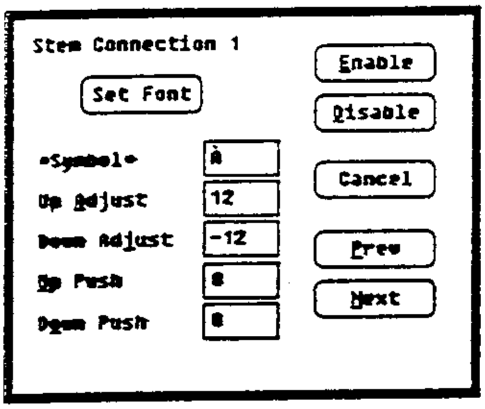
Stem Connections dialog box

How to get there

Choose Stem Connections from the Special menu.

What it does

If you're using alternate notehead shapes (X noteheads, diamonds, and so on), you may need to adjust the way the stem attaches to the notehead. In this dialog box, you can specify a horizontal and vertical stem adjustment for *each* alternate notehead in your piece.



Stem Connection 1

Symbol À

Up Adjust 12

Down Adjust -12

Up Push 0

Down Push 0

- Stem Connection (#). This indicator identifies, by number, the stem adjustments you're making here. You can modify the stem connections for up to 32 notehead shapes.
- Set Font. Click this button to tell Finale which font contains the notehead shape for which you want to modify the stem connection. The Text Font, Size and Style Selection box appears. Make your selection and click OK.
- *Symbol*. The character in this text box is the alphabetic equivalent of the notehead character itself. It appears in System 12-point type, regardless of the actual font you've chosen. The default symbol (À) corresponds to the X notehead in Petrucci.

  To view the actual symbol—and to choose a new one—click the word *Symbol*. Finale displays a palette containing every symbol in the font you've specified. Double-click the new notehead shape. You return to the Stem Connections dialog box, where in the *Symbol* text box, Finale enters the System-font equivalent of the character you selected.
- Up Adjust ◆ Down Adjust. These numbers specify the vertical position of the stem's *base* (the point at which it attaches to the notehead shape you've specified) on upstemmed and downstemmed notes, respectively. They're in EVPUs (288 per inch), as measured from the stem's position on standard noteheads. A positive number moves the base of stem upward, and a negative number moves it downward. The values can range from –127 to 127. (These adjustments don't change the *length* of the stem—only its vertical placement relative to the notehead.)

- Up Push ◆ Down Push. These numbers specify the horizontal position of the stems on upstemmed and downstemmed notes, respectively, for the alternate notehead shape you've specified. They're in EVPUs (288 per inch), as measured from the stem's position on standard noteheads. A positive number moves the stem to the right, and a negative number number moves it to the left. The values can range from –127 to 127.
- Enable ◆ Disable. Because adjusting the position of every stem on every alternate notehead slows down your computer, Finale gives you the option of *disabling* the special stem positioning you've specified. You can then enable these special connections before you proofread and print.

  Click Enable if you want Finale to *display* all the stem connections you've described in this dialog box. A check mark appears beside the Stem Connections command in the Special menu. Click Disable if you want Finale to remember the adjustments you've made, but not to display them.
- Cancel. Click Cancel to tell Finale to return to the score, ignoring any changes you made in this dialog box.
- Prev ◆ Next. Click Prev or Next to advance to the next set of stem connection data (for the next notehead shape).

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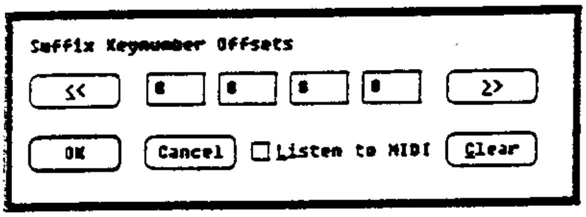
Suffix Keynumber Offsets dialog box

HOW TO GET THERE

Click the Chord Tool ☰. Click a note (if it already has a handle, double-click the handle). If the "Chord Suffix ID" is zero, click the words "Chord Suffix ID", click a suffix, click Edit, and click Set Play. Otherwise, click the words "Chord Suffix ID" and click Set Play.

WHAT IT DOES

In this dialog box, you can define the *voicing* you want Finale to use when it plays back the chord suffix you clicked and the *definition* you want Finale to consult when you're adding chords with one of the Chord Analysis features (see "Chord Analysis Options dialog box"). Each note of the chord is identified by a number that represents its interval, in half steps, from the root. This number is called the *keynumber offset*. Either enter each keynumber offset in a text box and click the right and left arrows to scroll the display, or—more efficiently—click Listen to MIDI and *play* the chord in whatever voicing you prefer (see "Listen to MIDI," below). You can build a suffix of up to sixteen notes. A negative number specifies a note that's been played *below* the root of the chord, and a positive number specifies one *above*.



Every time Finale encounters a chord symbol with that suffix in playback, it will use the voicing you specified. Because the notes of the playback definition you're creating are measured *from the root*, a given suffix will always play back correctly—no matter what the root of the chord. If you're using one of the Chord Analysis features to add chords, and Finale encounters the definition you specified in this dialog box, it will assign the suffix defined in this dialog box—no matter what the root of the chord.

- << >>. Click these arrow buttons to scroll to the right or left through the series of sixteen keynumber offset values.

- OK. Click OK to confirm the playback definition for the chord suffix and return to the Chord Suffix Editor dialog box.
- Cancel. Click Cancel to return to the Chord Suffix Editor dialog box without modifying the suffix's playback definition.
- Listen to MIDI. Instead of typing in half-step values, you can enter the appropriate numbers in all of the text boxes at once simply by playing the chord on your synthesizer. Click Listen to MIDI. Finale displays a message asking you to first play the root of the chord, so it will have a point of reference from which to compute the keynumber offsets. You then return to the dialog box, where the Listen to MIDI check box is still selected. Play the suffix itself (without the root). Finale enters the appropriate numbers in the text boxes and removes the X from the check box. Remember that even though you just played a *specific* root and suffix voicing, Finale will remember this suffix voicing no matter what its root—so you can define all chords of a single quality at once.
- Clear. Click Clear to set all the text boxes to zeros, removing the chord's playback definition.

2/7

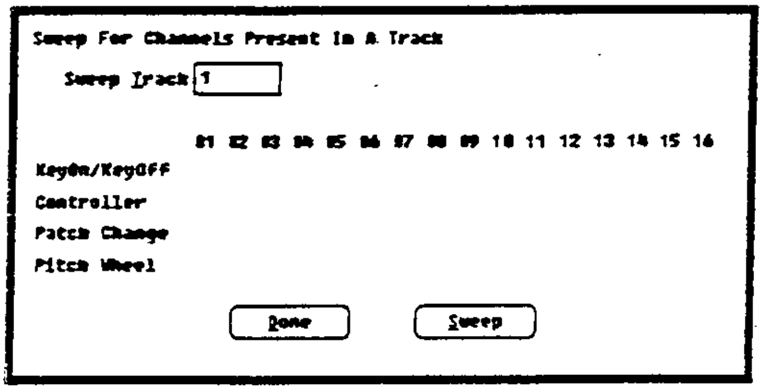
Sweep For Channels dialog box

HOW TO GET THERE

Choose Open from the File menu, and click MIDI Sequencer File. Double-click the name of a MIDI file (.MID) you want to transcribe. In the Transcribe MIDI File dialog box, click Set Track-to-Staff List. Click Sweep.

WHAT IT DOES

This dialog box is a reference feature. It helps you identify the tracks of the sequencer file you're transcribing by showing you which MIDI channels contain recorded data.



Sweep For Channels Present In A Track

Sweep Track: 1

- Sweep Track. Enter the number of the sequencer track you want to scan for information in this text box.
- KeyOn/KeyOff. When you click Sweep, Finale places an X in this row for each MIDI channel in which *notes* are recorded (Finale searches for "note on" and "note off" data).
- Controller ◆ Patch Change ◆ Pitch Wheel. When you click Sweep, Finale places an X in these rows for each MIDI channel in which MIDI controller (pedaling, for example), patch change, and pitch wheel information is recorded.
- Sweep. Click this button to tell Finale to display an X in the column for each MIDI channel number in which one of the four data types was recorded on the specified track. This process has no effect on your data. It's strictly an indicator to help you identify the track you're working with.
- Done. Click this button to return to the Track/Channel Mapping to Staves dialog box.

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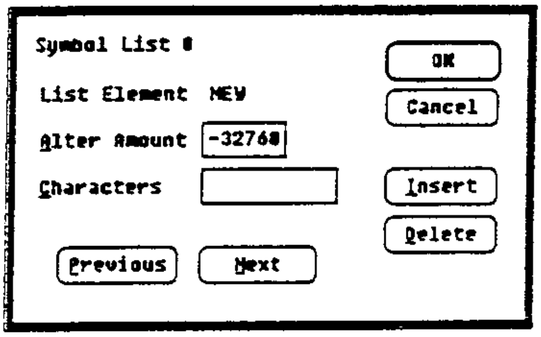
Symbol List (#) dialog box

HOW TO GET THERE

Click the Key Signature Tool ▣ , and click the handle of the barline at which you want the key to change. The Key Signature dialog box appears. (There are a variety of other ways to access this dialog box. You can arrive at it from any dialog box or menu with Set Key, *Default Key*, or Change Key.) Click 19th Century Western Tonality. Click the Attribute icon, then click *Symbol List ID*.

WHAT IT DOES

In this dialog box, you can specify a different character (or set of characters) you want to be used in place of each kind of accidental that appears in a key signature. If you're creating a quarter-tone scale, you'll need to create a system for labeling the notes *in between* C and C♯ and between C♯ and D.



Symbol List #
List Element NEW
Alter Amount -32768
Characters

- Symbol List (#). This indicator identifies, by number, the set of accidental/symbol pairings you're defining here.
- List Element (#). This indicator identifies, by number, the currently displayed pairing of an accidental (as identified by the Alter Amount, below—sharp, flat, or quarter-sharp, for example) with the symbol you want to represent it.
- Alter Amount. This number identifies the amount of chromatic alteration for which you're defining a new symbol. In the normal scale, the amount of alteration for F♯ is 1. In a quarter-tone scale, the amount of alteration for F♯ is 2, because there's an intermediate alteration step (F quarter-sharp). A negative number indicates a *downward* chromatic alteration (in the "flat" direction).
- Characters. In this box, type the character (or characters) that represent the symbol (or symbols) you want to use for the displayed degree of chromatic alteration. The characters in this text box are the System 12-point alphabetic equivalent of the actual symbols, regardless of the actual font you've chosen in the previous dialog box. For example, you'll see a lower-case b in this box if you're using the Petrucci music font and specifying a flat symbol.

  You can use more than one character to represent a particular accidental—up to eight, in fact. In the quarter-tone scale, you might want to use a pair of symbols—such as ♯↑—to indicate the *third* quarter-step (between C♯ and D). (This third quarter-step would have an Alteration value of 3.)
- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, the accidental/symbol pairing changes you've made. You return to the Special Key Signature Attributes dialog box.
- Insert. Once you've created an accidental/symbol pairing, click this button to store it and add it to the Symbol List. Even though it may appear that you've *replaced* a set of existing pairing data (by typing over them), Finale saves both the old and new information.

- Delete. Click Delete to remove the currently displayed accidental/symbol pairing from the Symbol List.
- Prev ◆ Next. Click Prev or Next to view the previous or next accidental/symbol pairing in the Symbol List.

z13 Symbol Selection palette

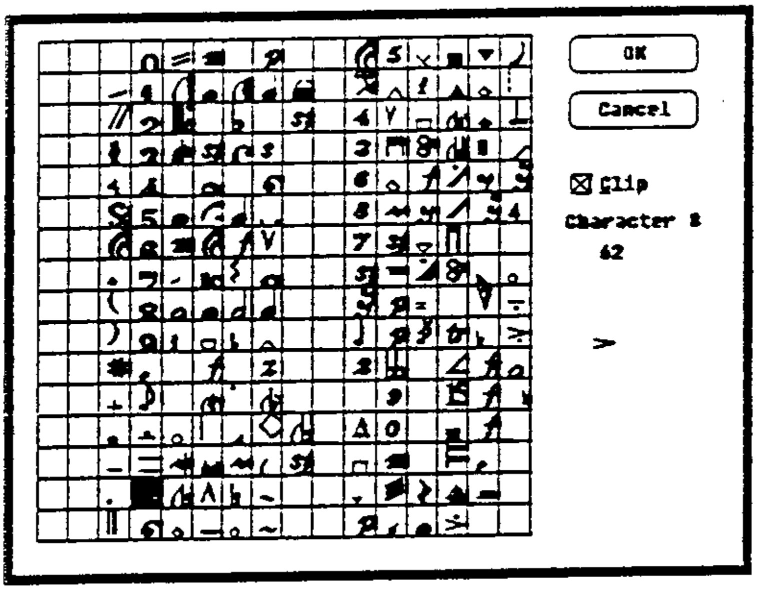
HOW TO GET THERE

You can access this palette by clicking the word "Symbol" anywhere it appears in the program, such as in the Note Expression Definition, Chord Suffix Editor, Clef Designer, Note Shape Assignment, Options, and Stem Connection dialog boxes.

(This dialog box has no on-screen title.)

WHAT IT DOES

This "dialog box" is simply a selection palette, from which you can choose any letter, number, or symbol in the selected font by double-clicking it. Finale responds by entering the corresponding character in the System 12-point font in the "Symbol" text box. (You can also type in the character's alphabetic equivalent on your computer keyboard.) When the symbol appears in the score, it will appear as it did in the Symbol selection palette.



☒ Clip

Character # 62

>

- OK. Instead of double-clicking any character, you can click it once and then click OK. You return to the previous dialog box.
- Cancel. Click Cancel to return to the previous dialog box without selecting a character.
- Clip. Finale normally clips off any character that's larger than the palette "square" so that no symbol overlaps another. Click Clip (so that the X disappears) if you want Finale to display each character in its entirety, even if some characters protrude beyond their palette squares into adjacent squares.
- Character #. This number is the ANSI keyboard equivalent of the selected character (which you can type into the "Symbol" text box while pressing ALT).
- [Character]. The selected character is displayed here without its palette square.

220

Synchronization Options dialog box

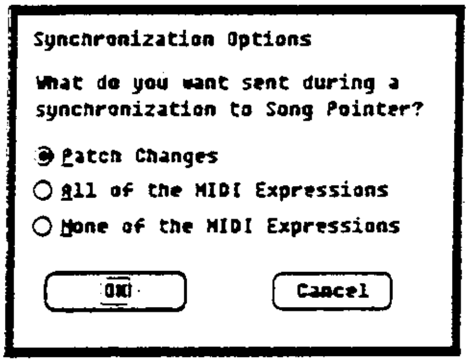
HOW TO GET THERE

Click the Playback Tool and choose Playback Settings from the Playback menu. Choose either Create a Temp Disk File and Play It or Play a Playback File and click OK. Click a measure in the score (and select a playback file, if necessary). When the Disk File Playback Options dialog box appears, click External MIDI Clock.

WHAT IT DOES

When you select External MIDI Clock, you tell Finale to synchronize its playback of your disk file with the MIDI sync data being transmitted by an external sequencer or computer.

In the event that the external sequencer is playing a sequence of its *own*, there's a danger that your synthesizer will be confused by duplicate MIDI data being generated by Finale and the external sequencer. In this dialog box, you can specify what kinds of MIDI data you want Finale to transmit, so that you can avoid simultaneous transmissions of the same kinds of data to the same synthesizer.



Synchronization Options

What do you want sent during a synchronization to Song Pointer?

● Patch Changes
○ All of the MIDI Expressions
○ None of the MIDI Expressions

- Patch Changes. Select Patch Changes if you want Finale to transmit any patch changes you've created in your score, but *not* any controller data (use of the pedals, pitch or modulation wheels, aftertouch, and so on) as it plays back the disk file.
- All of the MIDI Expressions. Select All of the MIDI Expressions if you want Finale to transmit all kinds of controller data and patch changes as it plays the disk file.
- None of the MIDI Expressions. Select None of the MIDI Expressions if you don't want Finale to transmit *any* MIDI controller data or patch changes you've created in your score as it plays back the disk file.
- OK ◆ Cancel. Click OK to confirm your synchronization options and return to the Disk File Playback Options dialog box where External MIDI Clock is checked. Click Cancel to discard your synchronization options and return to the Disk File Playback Options dialog box where External MIDI Clock is not checked.

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Tablature dialog box

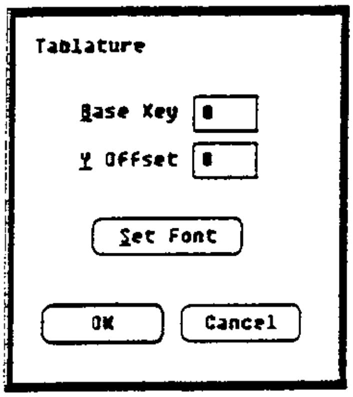
How to get there

Click the Staff Attributes Tool, and click any staff's handle. Click Tablature.

What it does

You can use Finale to create tablature notation (for guitar or banjo), where small numbers appear on a special "staff" to indicate fret numbers. See "Tablature" in the *Finale Encyclopedia* for step-by-step instructions.

When you create tablature, you create a one-line staff for *each string*. In this dialog box, you specify the "open" pitch for the string "staff" you're creating. You can also choose a font and position for the numbers themselves.



Base Key: 0

Y Offset: 0

- Base Key. In this text box, enter the *MIDI note number* corresponding to the pitch of each open string. The MIDI note numbers on a MIDI keyboard run sequentially from left to right. Middle C is 60.

  If you're creating guitar tablature, you'd enter *one* of the following values, depending on which string's "staff" you're creating.

Guitar string	"Base Key" number
E string (high)	76
B string	71
G string	67
D string	62
A string	57
E string (low)	52

- Y Offset. This number specifies the vertical placement for the fret numbers Finale will automatically generate. It's the distance, in points (72 per inch), between the top line of the staff (the only line, in this case) and the *baseline* (bottom edge) of the numbers.
- Set Font. Click this button to display the Text Font, Size and Style dialog box, where you can choose a font for the fret numbers.
- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, your tablature settings. You return to the Staff Attributes dialog box. If you clicked OK, Finale puts an X in the Tablature check box.

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Text Block window

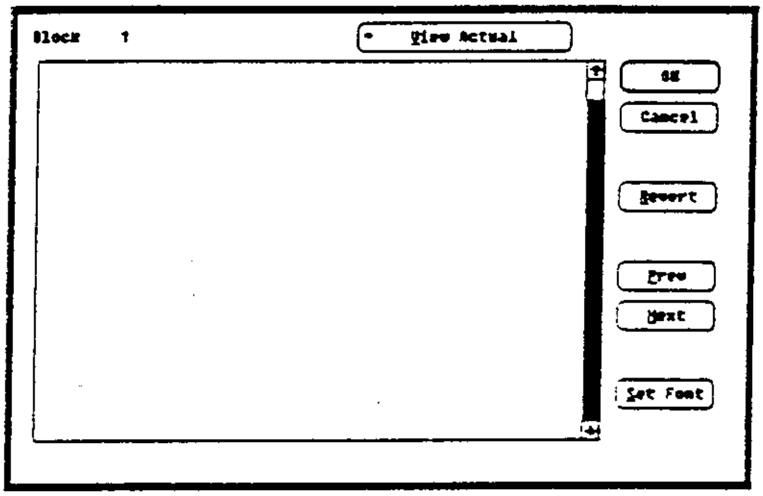
How to get there

Click the Text Block Tool. In Scroll View, click a measure and, if you've already attached a text block to it, click again. In Page View, double-click a location on the page

Or, if you want to edit the text of an existing text block, double-click its handle. In the dialog box that appears, click *Text Block/Layout Definition Group ID*, then click *Text Block*.

WHAT IT DOES

There are two components of a text block: the text itself and the *layout definition*, or shape that contains it. In this window, you type the text itself. You can also create variations in font, size, or style. (You should, however, set the *primary* font for your text blocks by choosing Font Selection from the Special menu and clicking T Block.)



- Text Block (#). This indicator identifies the text block you're editing by number. If you're creating a new text block, the window is blank.
- View Actual. When you edit text in the Text Block window, all text appears in the System 12-point font. To see what it will look like in the score in the actual font or fonts you specified, click View Actual. To resume work, click View Actual again.
- OK. Click OK if you want Finale to store the text block you've created or edited (with its assigned number). You return to the Text Block/Layout Definition Group (#) dialog box.
- Cancel. Click Cancel if you want Finale to ignore any changes you've made or text you've entered. You return to the Text Block/Layout Definition Group (#) dialog box.
- Revert. Click Revert if you want to undo any changes you've made to existing text since you entered the Text Block window.
- Prev ◆ Next. Click Prev or Next to move forward or backward through the blocks of text.
- Set Font. In general, you should set the font for your text blocks by choosing Font Selection from the Special menu, and clicking T Block.

  If there are stylistic variations *within* the text block, use Set Font. Select the text whose font, size, or style you want to change by dragging through it (so that the desired text is highlighted). Click Set Font. The Text Font, Size and Style dialog box appears, in which you can choose a font variation and click OK. When you return to the text window, Finale adds some coded font instructions for its own use at the location of each font change—something like "^size (12)^font(TmsRmn)." These codes won't appear in your score. (To see what the text actually *will* look like, click View Actual. Click View Actual again to resume work.)

223

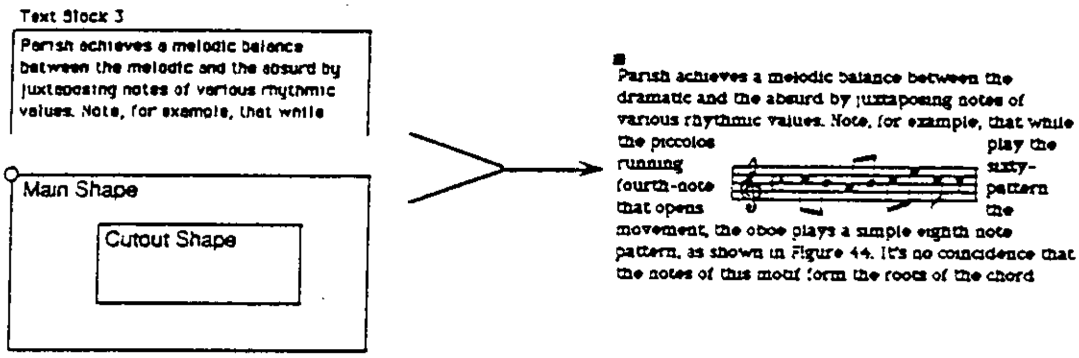
Text Block/Layout Definition Group (#) dialog box

HOW TO GET THERE

Click the Text Block Tool 🅰. In Scroll View, click a measure and, if you've already attached a text block to it, click again. In Page View, double-click a location on the page or, if you want to edit the text of an existing text block, double-click its handle. In the dialog box that appears, click *Text Block/Layout Definition Group ID*.

WHAT IT DOES

When you create a text block, you create two elements: the text and the shape that contains it (the Main Shape). The way in which the text fills in the Main Shape (its justification, line spacing, and so on) and the choice of Main Shape itself together constitute a *layout definition.*



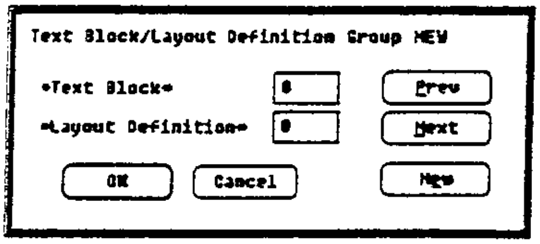
Parish achieves a melodic balance between the melodic and the absurd by juxtaposing notes of various rhythmic values. Note, for example, that while

Parish achieves a melodic balance between the dramatic and the absurd by juxtaposing notes of various rhythmic values. Note, for example, that while the piccolos play the running sixty-fourth-note pattern that opens the movement, the oboe plays a simple eighth note pattern, as shown in Figure 44. It's no coincidence that the notes of this motif form the roots of the chord

There are two parts to a text block: the raw text itself (top left) and the layout definition—the shape into which it's "poured," including any cutout shapes (bottom left). To create examples like this one, position the musical excerpt so that it falls in the cutout shape (the "hole").

You type the text itself into the Text Block window (see "Text Block window"). You create the layout definition (choosing a shape and specifying how the text will fill it) in the Layout Definition dialog box (see "Layout Definition dialog box").

Once you've created these separate elements, you combine them in this dialog box to create a text block. Because you create each part of a text block independently, you can "mix and match" the two elements. You can create a new layout definition for every text block you create or (for consistency) you can use the same layout definition for every text block you create (a simple rectangle with single-spaced text, for example).


Text Block/Layout Definition Group NEW

Text Block 0

Layout Definition 0

- Text Block/Layout Definition Group (#). This indicator identifies, by number, the particular set of text and the specific layout definition that will make up the text block you're creating.
- *Text Block*. This value is the ID number of the *actual raw text* that will appear in this text block. If you don't know the number of the set of text you want, click the words *Text Block*. You enter the Text Block dialog box, where you can click the Prev and Next buttons to scroll through any sets of text you've created. When you see the one you want, click OK. You return to the Text Block/Layout Definition Group (#) dialog box, where Finale enters the text's ID number in the *Text Block* text box.

- *Layout Definition*. This value identifies, by number, the *layout definition* that determines the shape and appearance of the text block. If you don't know the number of the layout definition you want, enter zero in the *Layout Definition* text box and click the words *Layout Definition*. You enter the Layout Definition Selection box, where you can view any Layout Definitions you've created or loaded into the piece* (see "Layout Definition Selection dialog box").

  If you're editing an existing text block, the layout definition's number already appears in this text box. Click *Layout Definition* to enter the Layout Definition dialog box, where you can edit its layout definition.
- Prev ◆ Next. Click Prev or Next to scroll through the text block/layout definition combinations you've specified for other text blocks in the piece.
- OK. When you're satisfied with your selection of raw text and layout definition, click OK to return to the score, where the new (or edited) text block appears.
- Cancel. Click Cancel to return to the score without creating or editing a text block.
- New. Click New to place zeros in both text boxes in preparation for the creation of a new text block/layout definition pairing.

224 Text Expression Designer dialog box

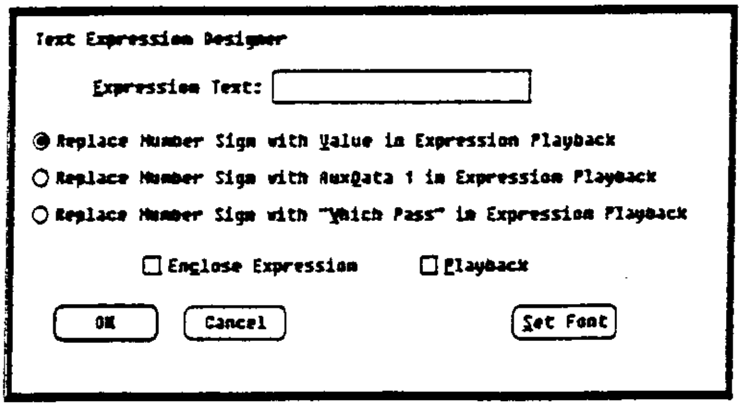
How to get there

Click the Score Expression Tool or Staff Expression Tool, and click a measure (Score Expression) or note (Staff Expression). If the note or measure already has an expression attached, click again. Click Create, or click a text expression and click Edit. If you want to edit a text expression that's already in the score, double-click its handle.

What it does

There are two kinds of Staff and Score Expressions: *Text Expressions*, composed of words or symbols you can type (*Allegro*, *ritard*, dynamic markings, and so on), and *Shape Expressions*, composed of shapes you've created in the Shape Designer. Either can be defined for playback.

In this dialog box, you can create a new Text Expression or edit an existing one, including correcting its spelling, setting its font, and accessing its playback definition.



Text Expression Designer

Expression Text:

● Replace Number Sign with Value in Expression Playback

○ Replace Number Sign with AuxData 1 in Expression Playback

○ Replace Number Sign with "Which Pass" in Expression Playback

☐ Enclose Expression ☐ Playback

- Expression Text. This text box contains the alphabetic equivalent of the expression text itself, which appears in System 12-point type regardless of the actual font you've chosen. For example, if you're using the Petrucci music font to create an *mf* symbol, you'll see a capital F in this box.

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* To load a predefined Layout Definitions into your file, choose Load Library from the File menu. Locate the LIBRS directory, and double-click TEXTLAY.LIB.

You can incorporate the number sign (#, or Shift–3) into the text for your expression. It acts as a stand-in for data that may change. When the Text Expression appears in the score, Finale will substitute a number for the number sign, depending on the Replace Number sign option you've selected (see below).

- **Replace Number Sign with Value in Expression Playback.** Select this radio button if you want the number sign to be replaced by the number in the Set To Value box in the Playback Definition dialog box for this expression marking.

  For example, in the Expression Text box you could type "Allegro (MM = #)." If you then define this marking to have a tempo-controlling Playback Definition with a value of 144 (that is, 144 quarter notes per minute), the marking will appear in the score as "Allegro (MM = 144)." (You enter the Playback Definition dialog box by clicking the Playback check box [see below]. In this example, you'd click Tempo, and enter 144 in the Set To Value text box.)

- **Replace Number Sign with AuxData 1 in Expression Playback.** Select this radio button if you want the number sign to be replaced by the number in the Use AuxData 1 box in the Playback Definition dialog box for this expression marking. (See "Playback Definition dialog box" to read more about this text box.)

  Because the AuxData text box is usually used to identify a MIDI controller number, you could type "Activate controller #" in the Expression Text box. If you then define the playback of this expression to activate controller 64, the expression will say "Activate controller 64" when it appears in the score.

- **Replace Number Sign with "Which Pass" in Expression Playback.** Select this radio button if you want the number sign to be replaced by the number in the Which Pass box in the Playback Definition dialog box for this expression marking. (See "Playback Definition dialog box" to read more about this text box.)

  Because the number in the Which Pass text box identifies the repetition during which this marking should affect playback, you could type "#th Time Only" in the Expression Text box. If you then define the playback of this expression to affect the playback only on pass number 4 (that is, the fourth time the music is repeated), the expression will say "4th Time Only" when it appears in the score.

- **Enclose Expression.** If you want the text of your expression framed by a geometric enclosure, click this box to display the Enclosure Designer dialog box, where you can specify the shape, size, and line thickness of the enclosure. (See "Enclosure Designer dialog box" for more information.)

  You might use this feature to enclose rehearsal letters in rectangles.

- **Playback.** Click this check box to enter the Playback Definition dialog box, to specify this expression's effect on the playback of the music to which it's attached. See "Playback Definition dialog box" for a more complete description. If Playback isn't selected, then the expression hasn't yet been defined for (and won't affect) playback.

- OK. Click OK to return to the Score Expression or Staff Expression Selection dialog box, where your new (or edited) text expression appears in the list (in the font you've specified)—or to return to the score.

- Cancel. Click Cancel to return to the Staff Expression or Score Expression Selection dialog box (or to the score) without creating or making changes to a text expression.

- Set Font. Click this button to display the Text Font, Size and Style dialog box, where you can specify a font for the text expression. Once again, the expression will appear in System 12-point type when you return to the Text Expression Designer. Only when you return to the Score Expression or Staff Expression Selection box (or to the score itself) will you see the expression displayed in the font you chose.

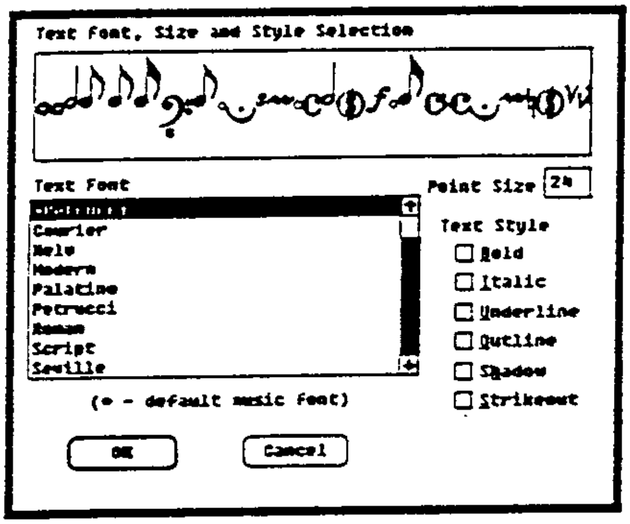
225 Text Font, Size and Style dialog box

How to get there

This dialog box appears any time you click a Set Font button in a Finale dialog box. You can find a Set Font button in the Chord Suffix Editor, Clef Designer, Extracted Part: Measure Rest Definition, Measure Number Map, Note Expression Definition, Repeat Designer, Stem Connections, Tablature, and Text Expression Designer dialog boxes, as well as the Text Block and Mass Create windows.

What it does

In this dialog box you can specify a font (typeface), point size, and style (italic, bold, and so on) for the textual element you're defining. At the top of the window, Finale displays some sample text to show you the effects of your current selection.



Text Font, Size and Style Selection

Text Font

[illegible]
Courier
Helv
Modern
Palatino
Petrucci
Roman
Script
Seville

(* - default music font)

Point Size: 24

Text Style
☐ Bold
☐ Italic
☐ Underline
☐ Outline
☐ Shadow
☐ Strikeout

- Text Font. In this scrolling alphabetical list, Finale displays every font currently installed. Click a font name to select it. Any fonts that were present when the file was created or edited but are no longer installed appear dimmed. See "'Do you want the piece fonts...' dialog box" for a full discussion of ways to remove dimmed font names from the list.
- Point Size. In this text box, enter the size, in points (72 per inch), for the textual element you're designing. Each time you enter a number, you must reselect the font (by clicking its name) if you want Finale to update the sample text display to reflect the change. As in any Windows application, only the fonts whose sizes you have actually installed into your WIN.INI file will appear smooth and even (most fonts come in at least 10, 12, 14, 18, and 24-point sizes). Other sizes (17 point, for example) appear jagged and uneven on the screen (and in Non-PostScript printouts).
- Text Style. Click as many of these check boxes as you want. Each one creates a stylistic change in the font and size you've selected. (Shadow and Outline print only on PostScript devices.)

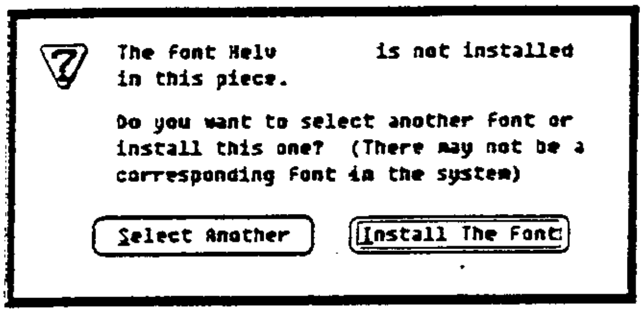
226 "The font [font name] is not installed..." dialog box

How to get there

Choose Load Library from the File menu. Double-click the name of a library that was created with a font that's no longer installed in your WIN.INI file.

What it does

You'll encounter this dialog box when you try to open a library of symbols or expressions that were created with fonts that are no longer installed, or a library that was created on someone else's computer (with a different set of fonts installed). Finale gives you two options for handling the missing fonts. You can either select a new font to replace the missing one, or you can tell Finale to go ahead and load the library, substituting the System font for the missing fonts *until* you later install the missing font into your WIN.INI file. At that point, the library elements will reappear in their original fonts.



The font Helv is not installed in this piece.

Do you want to select another font or install this one? (There may not be a corresponding font in the system)

- Select Another. Click this button if you want to substitute a different font for the one that's missing. Finale responds by displaying the standard font selection dialog box, in which you can select the new font.

  If there are other fonts that were used to create the library (that are now missing), Finale tells you that "The font [Font name] is not installed..." again so that you can repeat the process.
- Install The Font. Click this button if you want Finale to display the library element in the System font until such time as the missing font is reinstalled.

  Finale doesn't actually *install* a font in your WIN.INI when you click Install The Font. Instead, it installs the missing font's *name* in its own font selection boxes. The name will appear dimmed (like the names of any other missing fonts). When you later install the missing font in your WIN.INI file, its name will no longer be dimmed, and the library elements will appear in their original fonts (instead of the System font).

Zzz

"There are too many beats..." dialog box

HOW TO GET THERE

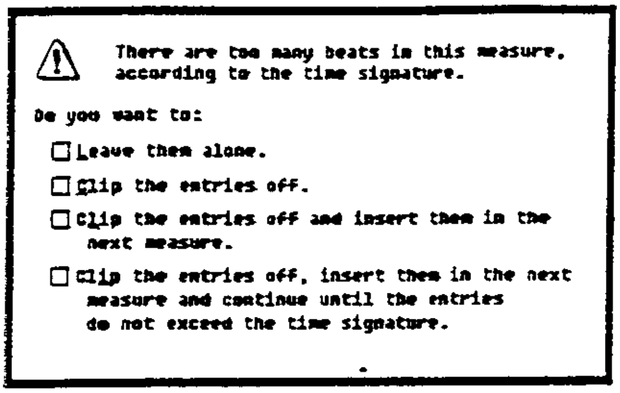
Click the Speedy Note Entry Tool , and click a measure. Enter more notes than are permissible according to the time signature (five quarter notes in a 4/4 measure, for example). If the dialog box doesn't appear immediately, then Clip to Measure is unchecked in the SpeedOptions menu. Click the screen or press zero to exit the editing frame, and the dialog box will appear.

WHAT IT DOES

When you put too many beats in a measure, Finale displays this dialog box, which asks you how you want it to handle the extra beats (or "entries," as the dialog box calls them. An "entry" is a note, chord, or rest).

If this dialog box appears when you're in the middle of editing a measure, you can tell Finale to wait until you exit the measure before determining whether or not to display it. Choose Clip to Measure from the SpeedOptions menu to uncheck it. The box will now appear only when you try to exit the editing frame of a measure with too many beats, instead of appearing *the moment* you enter an extra beat.

"THERE ARE TOO MANY BEATS..." DIALOG BOX



There are too many beats in this measure, according to the time signature.

Do you want to:

☐ Leave them alone.

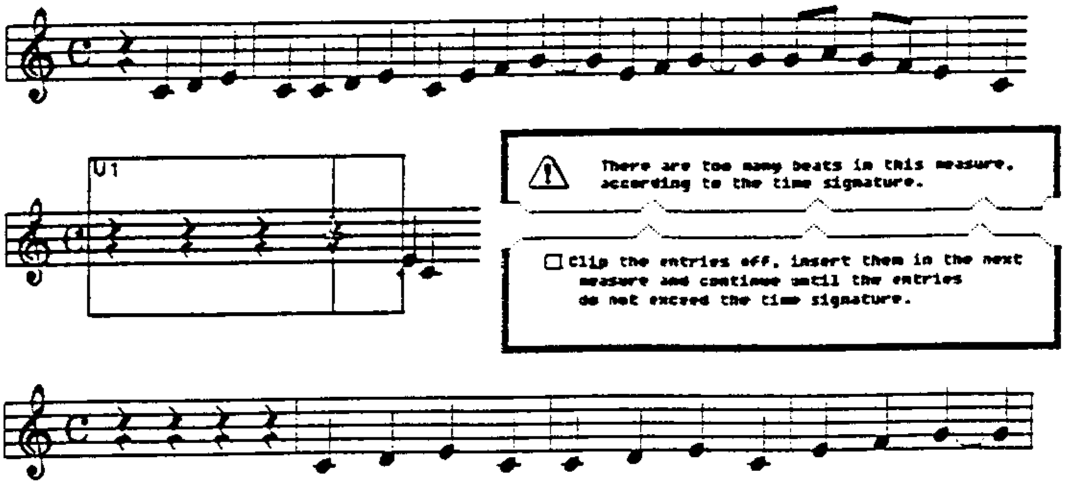
☐ Clip the entries off.

☐ Clip the entries off and insert them in the next measure.

☐ Clip the entries off, insert them in the next measure and continue until the entries do not exceed the time signature.

- Leave them alone. Click this option to exit the editing frame, leaving the extra beats where they are. (You'd want to select this option if you were creating a cadenza, for example, which typically has more beats than the time signature allows.) Until you adjust the positions of the notes in the measure, you may see the extra notes "floating over" into the next measure.
- Clip the entries off. Click this option if you want Finale to handle any extra beats by eliminating the extra notes or rests from the end of the measure, even if it means truncating the value of the last note or rest.
- Clip the entries off and insert them in the next measure. Click this option if you want Finale to cut the extra notes or rests from the end of the measure and notate them in the following measure. (This could result in the last note being tied over the barline.)
- Clip the entries off, insert them in the next measure and continue until the entries do not exceed the time signature. Click this option if you want Finale to cut the extra notes or rests from the end of the measure and notate them in the following measure. If the next measure then has too many beats, Finale cuts the extra notes from the end of *that* measure and puts them in the *third* measure, and so on until every measure contains the proper number of beats.

  This is a useful option, for example, if the transcription of a real-time performance got "off" by one beat (by missing a foot tap in HyperScribe, for example). See the example below.



There are too many beats in this measure, according to the time signature.

☐ Clip the entries off, insert them in the next measure and continue until the entries do not exceed the time signature.

In this example, the entire "Frère Jacques" melody is "off" by one quarter note (top). To correct the problem, click the Speedy Note Entry Tool; make sure "Clip to Measure" is not selected in the SpeedOptions menu. Click the first incorrect measure and add enough rests to push the existing notes into the next measure (middle left); in this example, you'd add three quarter rests. When you click the screen to exit the measure, the "There are too many beats..." dialog box appears (middle right). Click the bottom option. Finale responds by rebarring the entire staff; delete the empty measure of rests created in the process.

You can also use this feature to rebar an entire staff to a *smaller* meter (from 4/4 to 3/4, for example). Set the new meter. Click the Speedy Note Entry Tool. Click the first measure and press the zero key. When this dialog box appears, click the fourth option. Finale will fit the music to the new meter.

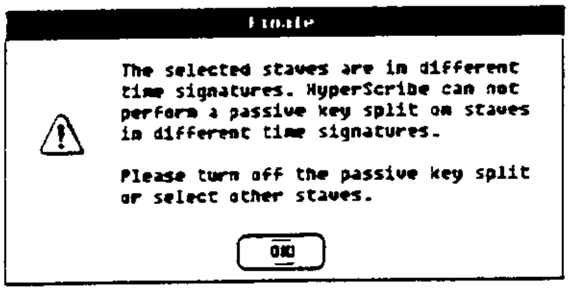
228 "The selected staves are in different time signatures..." alert box

HOW TO GET THERE

Set up two staves in different time signatures (see "Time Signatures—To create multiple simultaneous time signatures" in the *Finale Encyclopedia*). Click the HyperScribe Tool, and choose Split Point from the HyperScribe menu. Specify a split point, click OK, and click a measure in the upper staff of a pair of staves with different time signatures.

WHAT IT DOES

This alert box lets you know that HyperScribe can't transcribe your performance onto two staves that have different meters.



The selected staves are in different time signatures. HyperScribe can not perform a passive key split on staves in different time signatures.

Please turn off the passive key split or select other staves.

- OK. Click OK to return to the score. Either transcribe onto one staff at a time, or change one staff's meter to match the other before transcribing.

228 "This option compresses the entry pool..." alert box

HOW TO GET THERE

Choose Data Check from the Edit menu, click Compress Entry Pool, then click Do Selected Action.

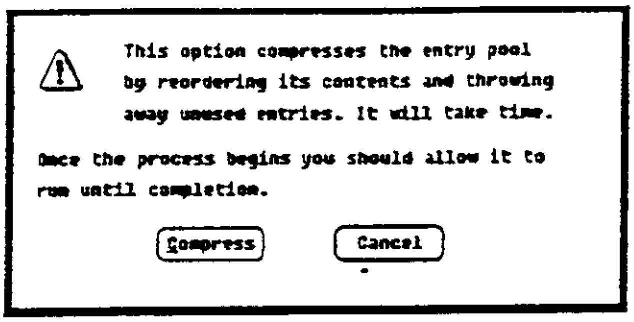
WHAT IT DOES

When you delete or erase music from a file you're working on, Finale doesn't discard that music forever. As a sort of safety net, Finale simply removes the music from the *display*, but keeps track of the measures and staves in case you decide you want them later. As you might guess, this can greatly increase the amount of disk space consumed by your file.

The Compress Entry Pool command permanently removes the *notes and rests* (entries) that Finale is "remembering." (The Deleted Staves and Deleted Measures commands permanently remove any staves and elements of the measure framework you've deleted. Each of these three commands makes your file consume less disk space, but depending on the circumstances, the Compress Entry Pool command may produce the most dramatic results.)

When you're extracting parts, an equivalent command is called Compress Files. It tells Finale to "forget" all music that's not necessary to create the extracted part, resulting in a smaller extracted-part file.

This dialog box simply explains the process, informing you that this process takes some time and that you should not interrupt Finale until it's finished so as not to risk damage to your file.



This option compresses the entry pool by reordering its contents and throwing away unused entries. It will take time.

Once the process begins you should allow it to run until completion.

- Compress. Click Compress if you want Finale to *permanently* remove any music you've deleted from the file.
- Cancel. Click Cancel to return to the Data Check dialog box without performing the Compress Entry Pool process.

230

Tie Alterations dialog box

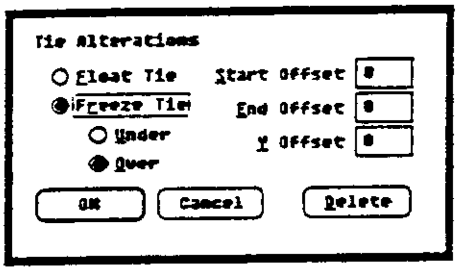
HOW TO GET THERE

Click the Special Tools Tool, and click the measure containing a tie you want to modify. Click the Tie Tool. Click the tie's left handle to modify the whole tie, or its right handle to modify its "tail," in the event the tie continues across a system break onto the next line. If one tie ends and another begins on the same note, Shift-click its handle to edit the *beginning* part of the second tie.

WHAT IT DOES

In this dialog box you can specify a tie's starting and ending points and the height of its arc.

This tool is effective for editing a single tie. To edit all the ties in your file on a global basis, choose Format from the Special menu and change the Tie Variables. See "Format Variables dialog box" for details.



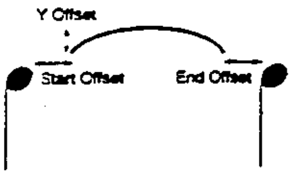
Tie Alterations

○ Float Tie
● Freeze Tie
  ○ Under
  ● Over

Start Offset 0
End Offset 0
Y Offset 0

- Float Tie ◆ Freeze Tie ◆ Under ◆ Over. Float Tie is the usual setting for a tie. It means that the tie will arc up or down depending on the stem directions of the notes it's connecting. Select Freeze Tie (and either the Over or Under button) to lock the arc direction of the tie you're editing. Over means the tie will arc over (usually above stems-down notes), and Under means the tie will arc under (usually below stems-up notes).
- Start Offset ◆ End Offset ◆ Y Offset. These numbers specify the horizontal location of the starting and ending points, and the vertical location of the top of the arc, respectively. These values are measured, in EVPUs (288 per inch), from the *default* positions of these points. A positive number in the Start Offset or End Offset boxes moves the starting or

ending points, respectively, to the right. A negative number moves them to the left. A positive number in the Y Offset box increases the height of the arc. A negative number decreases it.



- OK. Click OK to confirm the new tie settings and return to the Special Tools window.
- Cancel. Click Cancel to return to the Special Tools window without modifying the tie.
- Delete. Click this button to restore the tie variables to their default settings and return to the Special Tools window.

Tilting Mirror dialog box

231

HOW TO GET THERE

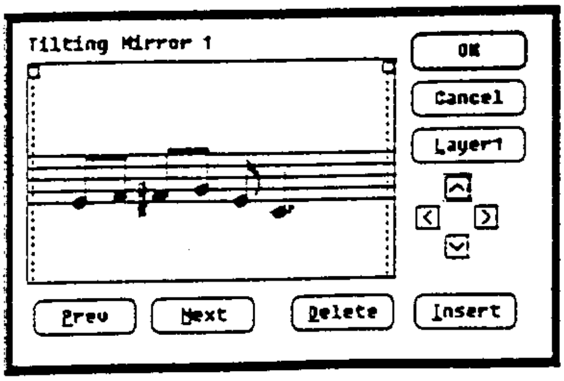
Click the Mirror Tool, and click an empty measure (to create a new composite mirror) or a measure with a Mirror icon (to edit a composite mirror).

WHAT IT DOES

The Tilting Mirror is so named because you can maneuver this one-measure "window" around the score, copying individual notes from various measures. The result is a *composite mirror*, each note of which is dynamically linked to the note from which it was mirrored.

The Tilting Mirror initially appears blank, because you're viewing the measure you originally clicked (which was empty). Click the up, down, left, and right arrows to move from measure to measure in the score. The contents of each measure appear in this window.

To specify several notes of a measure you want included in your composite mirror, click the arrow buttons until the source measure appears in the window. Then drag the handle at the top of each *cut bar*—the dotted vertical lines—until the cut bars enclose the notes you want included in your composite mirror. Click Prev, Next or Insert. Finale asks you if you're sure you want to add the selected notes—hereafter called a mirror *fragment*—to the composite mirror.



- Prev ◆ Next. Click these buttons to scroll among the mirror fragments you've already assembled in the measure. If the music displayed between the two dotted-line cut bars is a fragment you haven't yet selected for inclusion in this composite mirror, click Prev or Next to select it. Finale asks if you want to save changes (if you want the music added to the composite mirror).
- Delete. Click Delete to remove the fragment you're viewing from this mirrored measure.
- Insert. Click Insert if you want to place a new mirror fragment just *before* the one you're viewing. Finale returns the cut bars to the ends of the display window so that you can choose a new musical fragment (click the arrow buttons if necessary). Click Prev, Next, or Insert again in the usual way. This time Finale *inserts* the fragment instead of adding it to the *end* of the composite mirror.
- OK. Click OK to conclude your assembly of the composite mirror measure. (If the music displayed between the two dotted-line cut bars is a fragment you haven't yet selected for inclusion in this composite mirror, Finale asks if you want to save changes.) If you've just created a new composite mirror, the Mirror Attributes dialog box appears, in which you can specify a number of additional characteristics for the composite mirror. See "Mirror Attributes dialog box."
- Cancel. Click Cancel to return to the score without creating a mirror or, if you've been editing an existing mirror, without saving your changes.
- Layer1/Layer2. This button identifies the layer (of the source measure) whose contents you're viewing. Click the button to switch layers. (Your composite mirror fragment can include notes from both layers.)
- [Up, down, left, and right arrow buttons]. These arrows let you change your view of the source measure. Click the up arrow to view the measure in the staff immediately above, the right arrow to view the next measure, and so on. As you proceed, you'll see the contents of each measure you view, adjusted for the composite mirror measure's clef. (If you move your "view" to *another* mirrored measure, it will appear blank.)

"Time at the beginning of..." dialog box

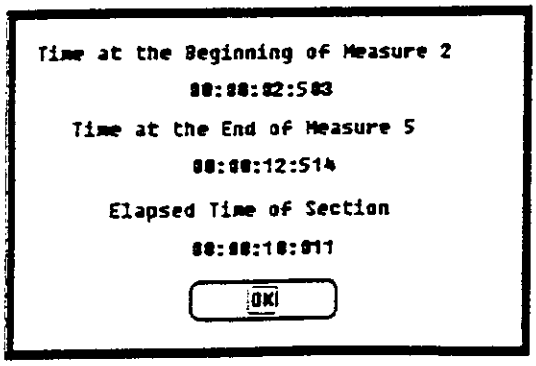
232

HOW TO GET THERE

Click the Mass Mover Tool ▤, and select a region of measures. While pressing the 7 key, double-click the selected region.

WHAT IT DOES

When you press the 7 key and double-click a selected region, you're using a Mass Mover *Metatool*. This particular Metatool tells you the amount of time that has passed from the beginning of the piece to the beginning of the selected region, the time that has passed from the beginning of the piece to the *end* of the selected region, and the total time of the selected region itself (all to the thousandth of a second).



Time at the Beginning of Measure 2

00:00:02:503

Time at the End of Measure 5

00:00:12:514

Elapsed Time of Section

00:00:10:011

- OK. Click OK to return to the score.

Time Dilation for Measure (#) alert box

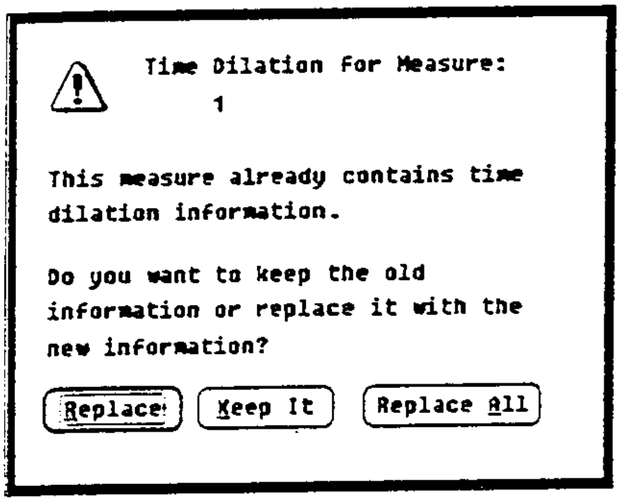
233

HOW TO GET THERE

Click the Transcription Tool and click a measure that contains time dilation information created with the Time Dilation Tool or captured with the Transcription tool. Record a performance and add Time Tags in the usual way. Click Capture Time Dilation. Click Transcribe.

WHAT IT DOES

This dialog box informs you that time dilation information already exists in the measure you're transcribing to and offers you three options.



Time Dilation for Measure:
1

This measure already contains time dilation information.

Do you want to keep the old information or replace it with the new information?

- Replace. Click Replace to replace the existing time dilation information for the measure with the new.
- Keep It. Click Keep It to keep the existing time dilation information (thereby ignoring the new).
- Replace All. Click Replace All to replace the existing time dilation information with the new for all measures that you are transcribing to.

Time Dilation for Measure (#) dialog box

-234

HOW TO GET THERE

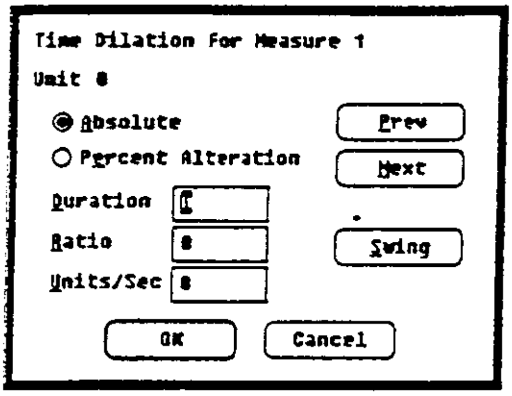
Click the Time Dilation Tool, and click a measure.

WHAT IT DOES

Time Dilation is a stream of data describing tiny, moment-by-moment tempo fluctuations within the playback of a piece. You can use it to create certain unique temporal effects. For example, you can use it to create a swing effect (see "Swing" in the *Finale Encyclopedia).*

TIME DILATION FOR MEASURE (#) DIALOG BOX

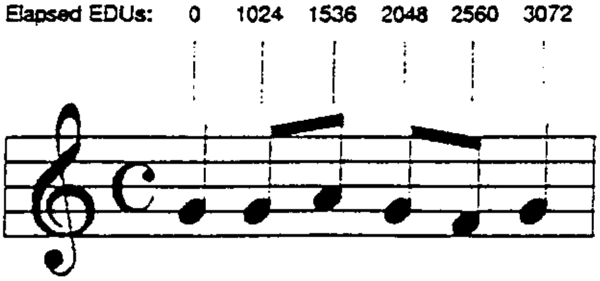
Time Dilation data is what you "capture" in the Transcription Tool from your real-time performance (by clicking Capture Time Dilation) so that Finale can recreate your tempo changes when it plays back the transcription. In this dialog box, you can directly edit the Time Dilation data for the measure you clicked.



- Time Dilation for Measure (#). This indicator identifies the measure you clicked.
- Unit (#). You can change the tempo as many times as you want within a single measure. Each tempo change is called a *Unit*. This indicator specifies the Unit whose data is displayed in the dialog box. Scroll among the Units you've created by clicking the Prev and Next buttons.
- Absolute ◆ Percent Alteration. By clicking one of these two radio buttons, you can specify how you want Finale to store the Time Dilation information for the indicated Unit.

  Click Absolute if you want Finale to store each tiny tempo change as an *absolute* tempo change. In other words, Finale might think to itself, over the course of a single measure: "60 beats per minute...65...70." This is the most precise method of preserving your tempo programming.

  Click Percent Alteration if you want Finale to store each tiny tempo change as percentage of the tempo that preceded it. In other words, Finale might think to itself: "60 beats per minute...8% faster than that...10% faster than that." While this kind of Time Dilation information is slightly less precise than the Absolute type, it allows you to change the starting tempo (with a Score or Staff Expression) without destroying the *relative* tempo changes from moment to moment.
- Duration. This number, in EDUs (1024 per quarter note) specifies the precise moment in the measure where you want the tempo change. You can enter any EDU value, even one that corresponds to a point in the measure when no particular note is being struck. For example, in a 4/4 measure (even an empty one), you can specify a tempo change to occur on the third beat by entering 2048 in the text box.



- Ratio. This number specifies the tempo change you want to occur at the point in the measure identified in the Duration box. If you clicked Absolute (see above), you enter the new tempo itself, according to this formula:

  Ratio = New tempo (quarter notes per minute) x 1118.

If you clicked Percent Alteration (above), enter the percentage of the previous tempo—but add a zero for finer resolution. Thus, to slow the tempo to half its previous speed, enter 500 (that's 50% with an extra zero).

- Units/Sec. This number adjusts for the speed of your computer. There is no need to change it.
- Prev ◆ Next. Click Prev and Next to scroll from the display of one Unit's data to another.
- Swing. Click this button to display the Set Swing Ratio dialog box, where you can specify the degree of swing. For standard eighth-note, triplet-feel swing, just click OK. (For a more complete discussion, see "Set Swing Ratio dialog box.")
- OK. Click OK to confirm your Time Dilation settings for the measure. Finale displays a dialog box asking you to specify a range of measures you want affected by the same Time Dilation scheme. (See "Do you want to change... [Time Dilation] dialog box.")

  After defining a Time Dilation effect, you have to tell Finale *where* to start and stop using the Time Dilation data feel. To do this, place two Score Expressions (or Staff Expressions) in the score. The first should have a Playback Definition of Start TDIL, the second should have a Playback Definition of Stop TDIL (see "Playback Definition dialog box.") If you want the Time Dilation to affect all measures for which you defined it, simply choose Playback Options from the Playback menu and select Auto Start Time Dilation.
- Cancel. Click Cancel to return to the score without changing the measure's Time Dilation.

Time Signature dialog box

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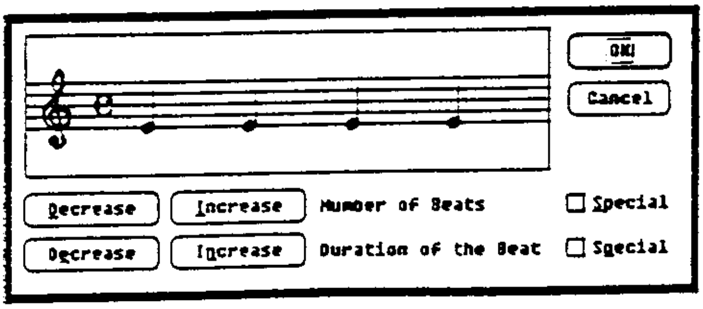
How to get there

Click the Time Signature Tool, and click the handle of a measure. There are a variety of other ways to access this dialog box. You can arrive at it by choosing Change Time from the MassEdit menu, or through the Parameters dialog box, the Transcribe MIDI File dialog box, and so on. This dialog box also appears when you're programming a Time Signature Metatool—while pressing CTRL, press a number key (1 through 8).

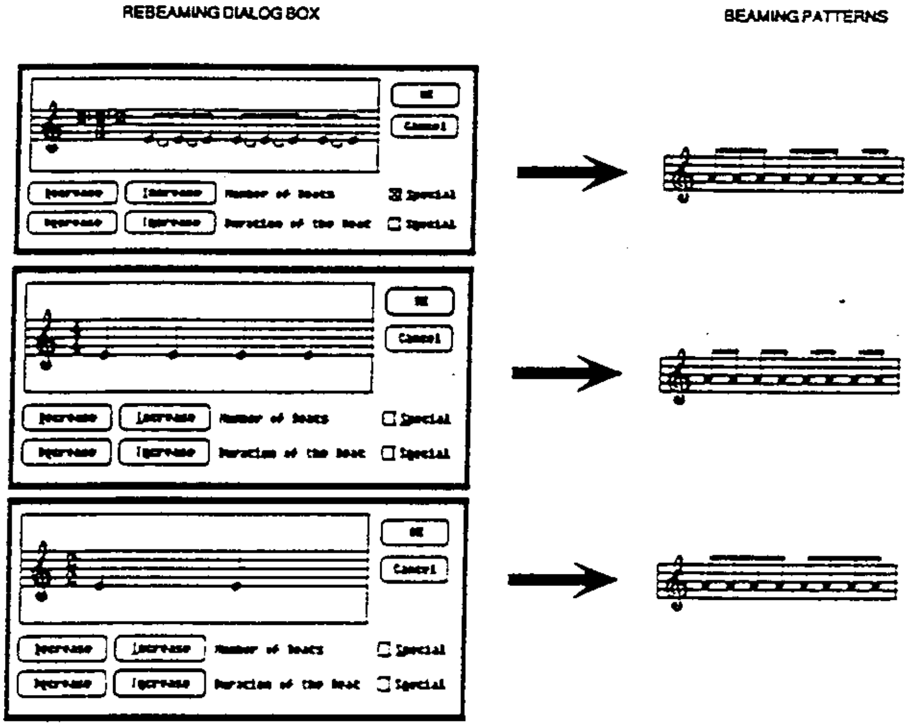
(This dialog box has no on-screen title.)

What it does

In this dialog box you can specify a new meter for the measure you clicked (and following measures), including composite meters (like 3/8 + 4/4). The lower Decrease/Increase buttons set the *rhythmic value* (the denominator) of the meter. The upper buttons determine *how many* of that rhythmic value (the numerator).



The way you define your meter is important, because it also governs *beaming* in the region it affects. In the case of cut time, you should set the buttons so that the display shows two half notes. This way, the eighth notes will be beamed together in groups of four. Unless you tell it otherwise, Finale displays the common-time symbol 𝄴 instead of 4/4 and the cut-time symbol 𝄵 instead of 2/2.*



You tell Finale what beaming pattern it should apply to the selected region by creating the appropriate "time signature" in this dialog box.

- Decrease ◆ Increase: Number of Beats. Click these buttons to increase or decrease the numerator of the time signature.
- Decrease ◆ Increase: Duration of the Beat. Click these buttons to increase or decrease the rhythmic value of the denominator of the time signature.
- Special. Click the top Special check box to display the Special Time Signature Upper Half dialog box, where you can create a composite numerator (3+3+2, for example). If you click the bottom Special check box, the Special Time Signature *Lower* Half dialog box appears, letting you set the denominator for complex meters. See "Special Time Signature Upper Half dialog box" and "Special Time Signature Lower Half dialog box." When you return to the Time Signature dialog box, Finale places an X in the Special check box you clicked.
- OK. Click OK to exit this dialog box. If you arrived at this box using the Time Signature Tool, Finale asks what range of measures you want affected by the meter change.
- Cancel. Click Cancel to tell Finale to exit this dialog box without changing the meter.

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* If you don't want Finale to substitute the 𝄴 for 4/4 or the 𝄵 for 2/2 time signatures, choose Options from the Special menu and click Abbreviate Standard Time or Abbreviate Cut Time, respectively, so that these items aren't selected.

Time Tag menu

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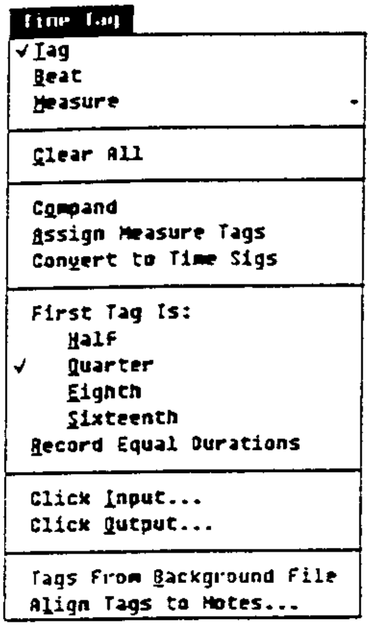
How to get there

Click the Transcription Tool, and click a measure. You enter the Transcription window, where the Time Tag menu appears.

What it does



Once you record a real-time performance in the Transcription window, Finale needs to know where the beats and barlines fall in relation to the notes you played (in order to transcribe your performance). To provide this information, you tap along with your music as it plays back (on a key or pedal), providing Finale with a tempo point of reference. These taps are called *Time Tags*. They appear at the top of the display area as small quarter notes (or eighth notes, or whatever value you specified before recording them). You can edit these tags manually—either by double-clicking in the Time Tag display area to insert a new one or you can slide them horizontally. See "Transcription window" for complete details.

The Time Tag menu contains a number of Time Tag related commands. Using them, you can specify the duration of the tags you'll be recording, adjust each tag to align with its nearest note, or assign *Measure Tags* (a special Time Tag that tells Finale where the beginning of each *measure* falls in relation to the music you played).

- Tag. Choose one of the three commands (Tag, Beat, Measure) to tell Finale what *kind* of Time Tag you'll be recording or editing.*

  The "Tag" type is the normal Time Tag. With each tap on a key or pedal, you specify the position of a *beat*. (You specify the rhythmic value of your taps by choosing the appropriate value from the "First Tag Is" section of this menu [see below].) When you're finished recording these tags, a small quarter note symbol (or whatever note value you specified) appears at the top of the display area for each of your taps.

- Beat. The "Beat" type is a special Time Tag you'll rarely need. It only has an effect when you're using Convert to Time Sigs (described below), which creates meter changes in the score based upon your measure and beat taps in the Transcription window. Each Beat Tag you record is represented by a small accent symbol (>) at the top of the Time Tag display area.

  When creating these time signature changes, Finale creates a *subdivision* of the time signature each time it encounters a beat tag in the Transcription window. By creating a beat tag on the first and fourth beats of a 5/4 measure, for example, you signal Finale to divide the measure into *two* primary pulses. It will create a $\frac{3+2}{4}$ time signature (instead of 5/4). See the figure below for other examples.

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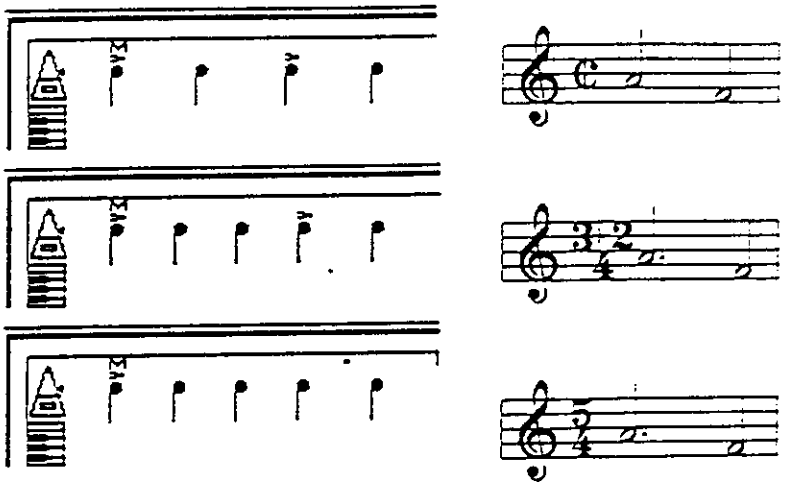
* To record Time Tags, choose the Time Tag type (Time, Beat, or Measure) from the Time Tag menu. (You can only record Beat and Measure tags after you've recorded normal Time Tags.) Click Play under the word Keyboard, and Record under the words Time Tags. Select the region for which you want to record Time Tags (or choose Select All from the Edit menu). Click Start to begin recording immediately (or click Wait Till if you want Finale to pause until your first tap).



The placement of Beat Time Tags tells Finale how to subdivide the numerator of the meter in each measure. In each of the examples at left, look for the tiny accent mark (a Beat Time Tag) and note how it affects the resultant meter (right).

- Measure. The "Measure" type is a Time Tag you'll only need to record in a separate pass (*after* recording normal Time Tags) if there is more than one meter during the section you're transcribing (and you haven't created these meter changes in the score).

  After choosing Measure from the menu, record your Measure Tags by tapping the downbeat of each measure. When you're finished, the letter M appears at the top of the display area for each of your taps. If you then choose Convert to Time Sigs (see below), Finale automatically changes the meters for the corresponding measures in the score. With this method, you can automatically create a transcription of a complex-metered piece by tapping your Measure Tags where you *feel* each measure should begin. In this way you avoid having to calculate and insert the various time signatures manually.

  If the time signature (or signatures) have been established in the score *already*—for example, if you've established a time signature with the Time Signature Tool that doesn't change at all during the piece—it's much easier to choose Assign Measure Tags (see below) instead of recording Measure Tags in a separate pass.

  In any case, you *must* create Measure Tags—by one method or the other—in order to transcribe your performance *at all.*

- Clear All. Choose this command to delete *all* Time Tags, of all types, form the Time Tag display area.

  You can also remove just one Time Tag, or a few at a time, without using this command. To do so, click the *words* Time Tag in the Transcription window. Drag across the Time Tags you want to clear (in the upper strip of the display area) and press Delete.

- Compand. If the performance you created was in fairly strict tempo, you may not have to record Time Tags by tapping along with the entire performance while it plays back. Instead, enter just *two* tags at the beginning of the recording. Make sure they're as accurately placed as possible. It's a good idea to choose Align Tags to Notes at this point (see below). Choose Select All from the Edit menu (or select the region you want to transcribe, beginning with the two Time Tags you placed manually). Choose Compand. Finale creates and places Time Tags automatically throughout the selected portion of your performance by extrapolating from the positions of the first ones you entered.

- Assign Measure Tags. When you choose this command, Finale automatically puts Measure Tags into the selected region of your performance, based on the time signature in the score (starting with the measure you clicked). Even if there's a meter change in every measure of the score, this is an easy way to apply Measure Tags—which are mandatory if Finale is to transcribe your performance.

- Convert to Time Sigs. If the piece you're transcribing contains more than one time signature, you can use this command to create the meter changes in the score automatically.

  First, record regular Time Tags. Next, choose Measure from the Time Tags menu and select the region for which you want to record Measure Tags (or choose Select All from the Edit menu). Set the Keyboard radio button to Play, set the Time Tag radio button to Record, and click Wait Till. Then tap a key or pedal at the downbeat of each measure while the music plays back.

  When you're finished, a letter M appears in the Time Tag display area for each of your taps. If you want Finale to create composite time signatures (for example, to create a $\frac{3+2}{4}$ meter instead of 5/4), record Beat Tags (see "Beat," above). Finally, make sure the desired region is selected, and choose Convert to Time Sigs. Finale automatically changes the time signatures in the corresponding measures in the score, based upon the placement of your Measure Tags, and Beat Tags. Finale will even create fractional and composite meters, if necessary (3.5/4, for example).

- First Tag Is: Half ◆ Quarter ◆ Eighth ◆ Sixteenth. With these commands, you tell Finale the rhythmic value of the first Time Tag you tap. If you've also selected Record Equal Durations, this rhythmic value is assigned to *all* your taps.

  If you want to create a Time Tag manually (by double-clicking in the Time Tag display area), your selection from these commands also specifies the rhythmic value of the Time Tag you create. See "Real-time recording (Transcription Tool)" in the *Finale Encyclopedia* for full instructions on editing Time Tags manually.

- Record Equal Durations. You don't have to tap steadily when you record Time Tags. In fact, you can simply tap along to your melody. Finale *infers* the rhythmic value of each tap, even if it changes (♩♩♪♪, for example).

  However, you'll probably get the best results if you choose Record Equal Durations. As your piece plays back, tap the same rhythm throughout (just quarter notes, for example). You tell Finale what that one rhythmic value is by choosing the appropriate "First Tag Is" command (see above).

- Click Input. Normally, when you record Time Tags in a separate pass (after recording your performance), you can tap any key—you can even change keys during the process. As long as the Keyboard Play radio button is selected, and the Time Tag Record radio button is selected, Finale interprets a press of *any* key on MIDI channel 1 as a Time Tag.

  With this command, you can tell Finale that you'll be tapping a key on some *other* MIDI channel—or that you'll be tapping a *pedal or other controller* instead of a key. You'll also find this feature useful if you want to record your performance and the Time Tags *simultaneously,* so that Finale knows what key (or controller) it should listen to for Time Tags (and not as part of the performance itself). For example, you could tell Finale that you want to tap your foot on a pedal (to provide Time Tags) while you play, as you do in HyperScribe. Likewise you'd want to use this method to transcribe a sequence from an external sequencer (one that provides a click track Finale can use as the Time Tag source, for example).

  To tell Finale what key or pedal you'll be tapping, choose this command. Finale displays the Click Input dialog box, where you can specify the click source (so that Finale won't confuse it with the notes of the performance itself). See "Click Input dialog box" for a more complete discussion.

- Click Output. Choose this command to display the Click Output Type dialog box, in which you can specify which note and MIDI channel Finale should use when it plays back the Time Tags.

  There are two cases in which you might like Finale to *play* Time Tags as you record in the Transcription window. First, you might want Finale to provide a "Click track" as you record a real-time performance, so that you won't have to record Time Tags in a separate pass. (The "click track" is nothing more than playback of Time Tags that Finale has placed automatically. See "Metronome" in the *Finale Encyclopedia.)*

Second, you might want Finale to drive an external sequencer or computer using MIDI Sync so that the external device will play in tempo with Finale. (See "MIDI Sync" in the *Finale Encyclopedia* for a full discussion.) In either case, the Click Output Type dialog box lets you specify various characteristics of the click: its pitch, duration, MIDI channel, and so on. See "Click Output Type dialog box" for a more complete discussion.

- **Tags From Background File.** This command is only available if you're using a *Background File*. Finale's "overdubbing" mechanism. For full instructions on overdubbing tracks, see "Real-time recording (Transcription Tool)—To add tracks" in the *Finale Encyclopedia.*

  In a sequencer program, you can record one track while listening to a previously recorded track. In Finale, you achieve this effect by transcribing the first track, creating a *playback file* from it and reentering the Transcription Tool. Finale automatically loads the playback file into the "background" of the new transcription window (and places an X in the Background File check box). Thus, you hear the earlier tracks playing back while you record the new material.

  The "Tags From Background File" command adds an extra convenience to this system. Since any new tracks you record are presumably in the same time signature and tempo as the first one you transcribed, you don't have to *re-record* Time Tags in order to transcribe additional tracks, because Time Tags were *already* created with the first transcribed track.

  When you choose "Tags From Background File" Finale adds Time Tags to the selected region of your most recent recording *automatically*, based on the positions of the Time Tags in the Background (Playback) File. You still need to insert Measure Tags, however (choose "Assign Measure Tags" from the Time Tag menu).

  If you're interested in obtaining the most accurate possible *transcription* of your new track, you should also choose Align Tags to Notes from the Time Tag menu (see below). But if you want to preserve the rhythmic nuances of your new tracks so that it *plays back* as accurately as possible once it's transcribed, *don't* select Align Tags to Notes, even though the transcription may not be as accurate.

- **Align Tags to Notes.** After you've recorded a MIDI performance and told Finale where the beats fall by entering Time Tags, you should use this command to align the tags more precisely with the beginnings of the notes in your performance. Specify the region for which you want Time Tags Aligned either by dragging through part of the keyboard display area or by choosing Select All from the Edit menu. In effect, you're "quantizing" the tags to the nearest notes, so that Finale understands that the tag and the note fall exactly together.

  The Align Time Tags to Note Starts dialog box appears. The number in the text box, in thousandths of a second, tells Finale how far from each tag it may "search" for a note with which to align the tag. If the performance was slow, you can increase this number. If it was very fast and "notey," you may want to use a smaller number so as not to move Time Tags inadvertently, such as to the note *after* the one with which it should align. See "Align Time Tags To Note Starts dialog box."

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Tone Center/s dialog box

HOW TO GET THERE

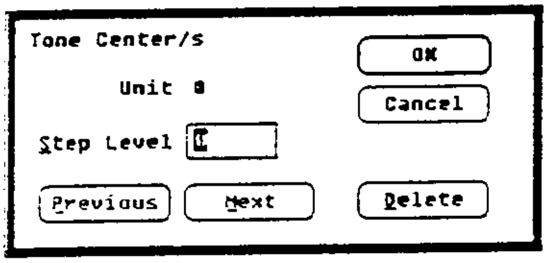
Click the Key Signature Tool, and click the handle of the barline at which you want the key to change. The Key Signature dialog box appears. (There are a variety of other ways to access this dialog box. You can arrive at it from any dialog box or menu with Set Key, •Default Key•, or Change Key.) Click 19th Century Western Tonality. Click Next twice, then click the ToneCnt icon.

(You clicked Next twice because this dialog box doesn't appear if Linear Key Format 0 or 1 is selected. These key formats are predefined as the standard major and minor key systems, respectively.)

WHAT IT DOES

This dialog box concerns the creation of *linear key formats* and *nonlinear key signatures*. See "Nonstandard Key Signature dialog box" for a more complete discussion. In brief, Finale lets you create nonstandard key systems and key signatures, based on scales with any number of steps, and with accidentals placed in any order you want.

In this dialog box, you specify the relationship between the *number of accidentals* in a key signature and the *tone center of the key* so defined. You can think of the tone center as the root scale degree. You establish this relationship for every key in your linear key format. (In the case of nonlinear key signatures, there's no particular relationship between one and another. Each nonlinear key signature is a special situation.)



Step Level: 0

You'll see the effects of these settings any time Finale needs to associate the notes in your piece to the "root" of the scale (the *tone center*). If these relationships haven't been constructed properly, you may notice strange effects when you create chord symbols or perform transpositions.

- Unit (#). In Finale, a *Unit* is an accidental that appears in the key signature. The Units are numbered in the order in which they appear. In a standard key signature system, the first accidental to appear (the F♯ in the key of G) would be Unit 1, the second (the C♯ in the key of D) would be Unit 2, and so on. Flats are labeled with negative Unit numbers. The first flat to appear (the B♭ in the key of F) would be Unit -1 (in the standard key system), the next (E♭ in the key of B♭) would be Unit -2, and so on.

  This indicator identifies the Unit, or accidental, for which you're changing the relative tone center. In the standard key system, if the Unit is 3 (signifying the appearance of the third sharp), you'd set the tone center to be A. Click the Previous and Next buttons at the bottom of the dialog box to change the Unit indicator.

- Step Level. This number specifies the tone center—the key you're in—that corresponds to the appearance of the accidental identified by the Unit (above), It's *always* measured in scale degrees from C, which is considered scale degree zero.

  In the traditional key system, Unit -1 refers to the first flat to appear—B♭ (in the key of F). For the key identified by the appearance of the B♭, you'd specify a Step Level of 3, because the Tone Center (or key) is F, which is three diatonic steps above C (scale degree *zero*).

- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, the tone center settings you've made. (If you click OK, Finale asks you if you want to save your changes.) You return to the Nonstandard Key Signature dialog box.

- Previous ◆ Next. Click these buttons to decrease or increase the displayed Unit number. (These buttons are dimmed if Nonlinear Key Signature is selected, because there are no other key signatures you can scroll to.)

- Delete. Click Delete to restore *all* Tone Center settings back to their default "traditional" values.

238 Tool Palette

The tool palette is comprised of 32 primary tools and 26 Simple Note Entry tools. When you click the Simple Note Entry Tool, as many of the 26 Simple Note Entry tools that can fit on your screen appear. These tools are actually in a separate location on the main tool palette. You can select tools, scroll the palette, rearrange the palette, and create "tool sets." Tool sets are user-definable arrangements of the tool palette that are accessed by choosing Tool Set (1–4) from the View menu.

- **To select a tool:** Click it.
- **To scroll the palette:** Drag the palette so that the mouse pointer goes beyond the top or bottom tools in the palette. The palette scrolls in the *opposite* direction you drag. Shift-drag the palette to move it in the *same* direction you drag.
- **To rearrange the palette:** CTRL-Shift-drag a tool to a different location in the palette. The icon in the target location moves to the original location of the dragged tool. For example, CTRL-Shift-drag the Transcription Tool to the Lyrics Tool. The two tools exchange places.
- **To create tool sets:** Rearrange the tool palette to your liking by CTRL-Shift-dragging tools to different locations. While holding CTRL, choose Tool Set 2 from the View menu. Repeat the process for Tool Sets 3 and 4, leaving Tool Set 1 as the default arrangement. To switch tool sets, choose one from the View menu.

239 Track/Channel Mapping for Slot (#) dialog box

HOW TO GET THERE

Choose Open from the File menu, and click MIDI Sequencer File. Double-click the name of a MIDI file (.MID) you want transcribed. In the Transcribe MIDI File dialog box, click Set Track-to-Staff List. In the Track/Channel Mapping for Staves dialog box, click the topmost unassigned row of track information.

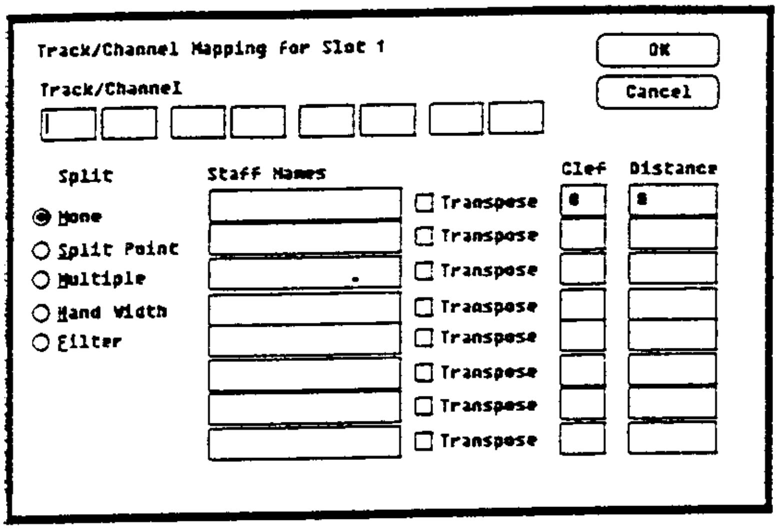
WHAT IT DOES

This dialog box offers you a great deal of control over the way in which your sequencer-file tracks are transformed into Finale staves.

For example, you can tell Finale to create up to eight staves out of a single sequencer track. You can also tell Finale to create *one* Finale staff from up to *four* sequencer tracks—to transcribe several woodwind tracks onto a single staff, for example.

Furthermore, you can create four staves from four tracks, but without necessarily having a track-to-staff correspondence. For example, you can tell Finale to treat the notes in all four tracks as if they came from a single track, and then to split them into Finale staves by *register*—the highest notes into one staff, and so on.

This dialog box also lets you specify the staff name, clef, transposition, and spacing of each resultant Finale staff.



- Track/Channel. There are four pairs of text boxes at the top of the screen, letting you specify the track number (and, within that track, the MIDI channel number) of each sequencer track whose music you want included in the staves you're about to create.

  To create a single staff from a single track, enter the track's number and the MIDI channel from which it was recorded in one pair of the Track/Channel boxes. You normally don't have to enter anything in the MIDI Channel box (the second box of each pair). Enter a MIDI channel value only if you want to specify that a *single* MIDI channel's data be transcribed from a track containing music recorded from *several* MIDI channels. Enter a staff name, transposition, clef, and so on. For the Split option, leave None selected—otherwise, you'll transcribe the selected track onto more than one staff.

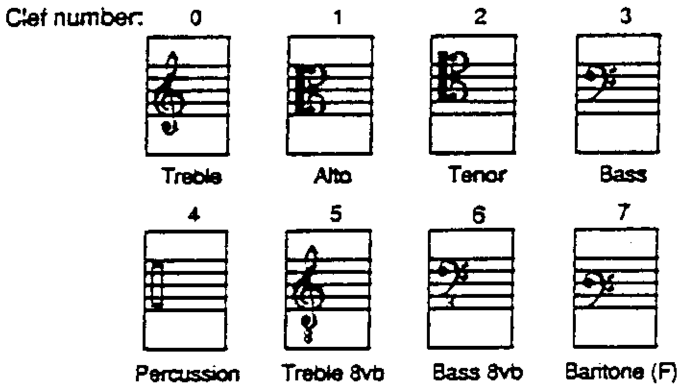
  To create a *single staff* from *multiple sequencer tracks*, enter up to four track/MIDI channel number pairings in the text boxes. Once again, you can leave the MIDI Channel boxes blank—or enter zero—if each track was only recorded from a single channel, or if you want Finale to notate the contents of *all* channels in the track onto one Finale staff. Enter a staff name, and leave None selected—or, if you want to include only the notes within certain pitch ranges on the resultant staff, click Filter (see below).

  To create *several staves* from either a single sequencer track or *several* tracks, enter the track and channel numbers in the boxes, as before. This time you must specify one of the Split options (see below). As far as Finale is concerned, the music on *all* the tracks you've specified in these boxes are part of a single "source" track, which you can then split, by register, into as many as eight staves.
- Split: None. If this radio button is selected, Finale will place the music from all the tracks you've specified in a single staff, instead of splitting it into separate staves.
- Split Point. When you click this radio button, Finale displays the Split Point dialog box, in which you can specify up to *four* split points for the music in the specified tracks. In each pair of text boxes, enter a *low* and a *high key number*. In this way, you can specify up to four *registers*, each of which will be notated on its own staff (in the same top-to-bottom order as the text box pairs) in the resultant Finale file. Middle C is key number (MIDI note number) 60, and the numbers increase sequentially as you move up the keyboard. But you don't have to type in these numbers, you can enter them simply by clicking the Listen box and then playing the notes. Finale will enter their key numbers in the text boxes automatically. See "Split Point dialog box" for a more complete discussion.
- Multiple. Click this button to display the Multiple Splits dialog box, where you can "explode" all the music on the specified tracks onto as many as eight staves. The

advantage of this method is that notes are "separated out" *in order from top to bottom*, instead of by register. This would be a more appropriate way to separate single musical lines—for string parts, for example—into individual staves.

This dialog box works in much the same way as the Explode Music command in the Mass Edit menu, letting you specify the number of resultant staves as well as the *Overload Order*. For a more complete discussion, see "Multiple Splits dialog box."

- Hand Width. Click this radio button to display the Hand Width Split dialog box, which lets you transcribe the contents of the sequencer tracks you've specified onto two staves, splitting the notes by tracking the *positions of your hands on the keyboard*. Finale follows your hands as they move up and down the keyboard, eliminating the need to specify a single, fixed split point—provided there's always enough distance between the hands for Finale to tell which hand is which. For a more detailed discussion of this option, see "Hand Width Split dialog box."
- Filter. Click this radio button to display the Filter Channels dialog box. With this option, you can specify certain ranges of notes from each of *several* tracks that you want to merge onto a *single* Finale staff. See "Filter Channels dialog box" for more information.
- Staff Names. In these text boxes, enter staff names for the Finale staves you're creating.
- Transpose. Click the appropriate Transpose check box to display the Staff Transpositions dialog box, in which you specify an instrumental transposition (for a trumpet or clarinet, for example). This is the same dialog box that appears when you click Transposition in the Staff Attributes dialog box. See "Staff Transposition dialog box" for a complete description of the options.
- Clef. This text box identifies, by number, the staff's starting clef. Finale offers eight standard clefs, numbered 0 through 7. The default clefs are shown in the following diagram:



Enter the number in each Clef box corresponding to the clef you want to designate as the starting clef for the resultant Finale staff.

- Distance. This number specifies the distance, in EVPUs (288 per inch), between the top line of the staff you're defining and the *top of the Finale window* (in Scroll View). It's a negative number, because this staff appears *below* the top of the window. If you want all your staves evenly spaced, you don't have to enter numbers in these boxes. Instead, when you return to the Track/Channel Mapping to Staves dialog box, click Set Dist. A dialog box appears, in which you can enter a global staff distance measurement. (See "Set Distances dialog box.")
- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, the track-to-staff configurations you've created. You return to the Track/Channel Mapping to Staves dialog box.

Track/Channel Mapping to Staves dialog box

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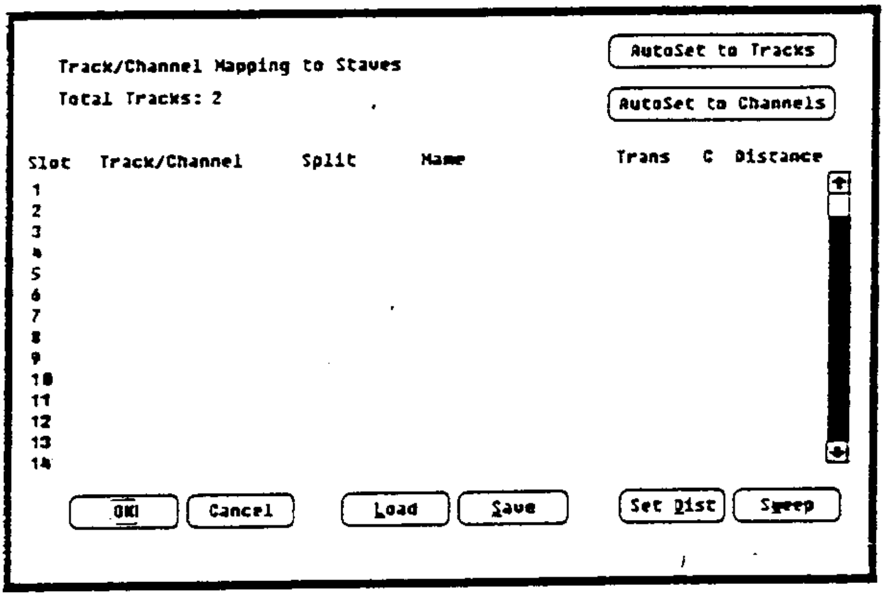
How to get there

Choose Open from the File menu, and click MIDI Sequencer File. Double-click the name of a MIDI file (.MID) you want transcribed. In the Transcribe MIDI File dialog box, click Set Track-to-Staff List.

What it does

The easiest way to translate the "tracks" from your MIDI sequencer file into notated Finale staves is to leave the default option, Tracks Become Staves, selected in the Transcribe MIDI File dialog box. When you do, each track from your sequencer file is transcribed onto its own staff in Finale.

If you want more flexibility, you can display this dialog box, in which you can specify a number of track, MIDI channel, and staff configurations. You can specify the top-to-bottom order of the resulting Finale staves, as well as staff transpositions, clefs, and the distance between staves in the resultant Finale file.



Track/Channel Mapping to Staves

Total Tracks: 2

- Total Tracks: (#). This indicates the total number of tracks (including) the tempo map in your MIDI sequencer file.
- Slot. This indicates the order in which the staves will appear in your file.
- AutoSet to Tracks ◆ AutoSet to Channels. Click these buttons to create a Finale staff for each sequencer track or MIDI channel, respectively. You'll notice that these are exactly the same as the Tracks Become Staves and Channels Become Staves options in the previous (Transcribe MIDI File) dialog box. The difference is that after clicking one of these buttons, you can then modify the assignments that appear in this dialog box. For example, you can set the staves' clefs, transpositions, names, and so on—options that aren't available when you click Tracks Become Staves or Channels Become Staves.
- Track/Channel ◆ Split ◆ Name ◆ Trans ◆ C ◆ Distance. The largest part of this dialog box is this scrolling list of the 128 possible staves you can create in any Finale file. In the Track/Channel column, you see the name of each track and the MIDI channel to which it was assigned in the original sequencer file. In the Split column, Finale displays the split option if you've specified one (you might want the track split into two staves—for a piano part, for example). The Name column displays the staff name. Trans is the transposition, if any (for a transposing instrument such as a trumpet or clarinet). C indicates the clef, by number (0 through 7) and Distance indicates the distance between the top line of the staff and the top line of the one above it, in EVPUs (288 per inch).

Each row of information represents one Finale staff. To specify all of the variables mentioned above, click anywhere in a row (but define the rows from top to bottom). The Track/Channel Mapping for Slot (#) dialog box appears, where you can split the sequencer track you clicked as many as *eight* Finale staves. You can base this split on MIDI channel, the range of notes (like the Split Point and Hand Width options in the Transcription Tool), or the top-to-bottom order of notes in each chord (like the Explode Music command in the Mass Edit menu).

See "Track/Channel Mapping for Slot (#) dialog box" for more information.

- OK. Click OK to confirm your track-to-staff mapping and return to the Transcribe MIDI File dialog box.
- Cancel. Click Cancel to return to the Transcribe MIDI Channel dialog box without changing the track-to-staff mapping.
- Load ◆ Save. Once you've created a mapping setup, you needn't re-create it the next time you want to transcribe a similarly configured MIDI file. Instead, after creating the mapping by working through this dialog box, click Save. Finale asks you to name this "TrackMap file." Be sure to include the file extension .TRK.

  Later, if you want to transcribe the same MIDI file—or a similarly configured one—click Load. Double-click the "TrackMap" filename in the list box that appears. The Track/Channel Mapping dialog box fills itself in automatically.
- Set Dist. Click this button to display the Set Distances dialog box, in which you can specify a uniform distance between staves in the resultant Finale file, as well as the distance between the top staff and the top page margin, in EVPUs (288 per inch). See "Set Distances dialog box" for details.
- Sweep. This button lets you find out which MIDI channels were assigned to a given track. Click it and the Sweep For Channels Present In A Track dialog box appears. In the text box, enter the number of the track you want scanned, then click Sweep. In the display, Finale places an X below each MIDI channel number on which you recorded data in this track. Finale displays this information for each of four data types. See "Sweep For Channels dialog box."

Transcribe menu

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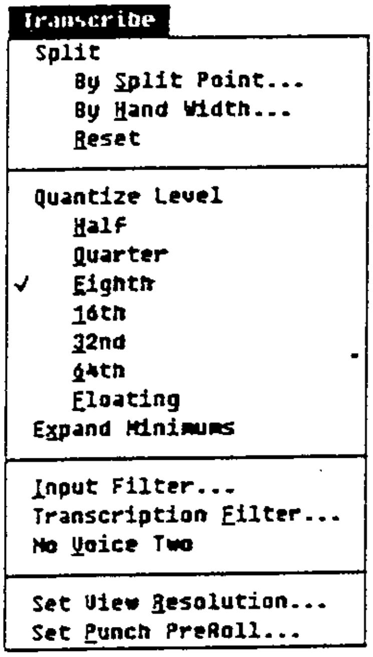
HOW TO GET THERE

Click the Transcription Tool ▤, and click a measure. The Transcribe menu is the first of two Transcription Tool menus that appear.

WHAT IT DOES

Once you've recorded a real-time performance in the Transcription window, Finale needs some additional information before it can begin to transcribe. In this menu you can tell Finale whether—and how—you want the performance transcribed onto two staves, what level of quantization you want applied, what range of notes you want included and excluded from the transcription, whether the performance included inner voices, and so on.



- Split: By Split Point. Choose this command if you want your performance transcribed onto separate staves by specifying a *split point*—a key on your synthesizer corresponding to a pitch that divides all upper-staff notes from all lower-staff notes. The Passive Keyboard Split dialog box appears, where you can identify this key. For a more complete discussion, see "Passive Keyboard Split dialog box."
- Split: By Hand Width. This command, like the By Split Point command, tells Finale to transcribe your performance onto two staves. In this case, Finale decides which music to put on each staff according to the *width of your hands*, based on the hand width interval you enter in the dialog box that appears.

  The advantage of this method of splitting your performance into right-hand and left-hand parts (as compared with the By Split Point option) is that Finale can *track* the positions of your hands as they move up and down the keyboard, provided there's a wide enough interval between them for it to know which hand is which. You don't have to specify a static split point. See "Active Keyboard Split dialog box."
- Split: Reset. If you've transcribed a performance using the Hand Width split option (see above), you'll occasionally notice a place in the resulting score where Finale became confused about your hand positions. You may discover a point at which many left-hand notes were notated in the right-hand staff—even though your hands were far enough apart that Finale should have "tracked" them successfully.

  In such a circumstance, return to the Transcription window, drag through the keyboard display area to highlight the portion of the performance beginning with the incorrectly split passage, and choose this command. It resets Finale's internal "hand-tracking" indicators to the default positions (left hand: key number 48 [C below middle C], right hand: key number 65 [G above middle C]). When you retranscribe the passage, Finale should better track the positions of your hands (and notate them on the correct staves).
- Quantize Level: Half ◆ Quarter ◆ 16th ◆ 32nd ◆ 64th. A computer can perceive subdivisions of rhythm down to thousandths of a second. Therefore, in order to produce readable, musical transcriptions of your performances (no matter how precisely you play), it needs to be told how much to round off, or *quantize*, each note you played. You might specify that it should round off every note you played to the nearest eighth note.

  Choose the level of quantization for your transcription by selecting the appropriate command (generally the smallest rhythmic value you played). If you apply Floating quantization (see below), it doesn't matter which of these *static* quantization levels is currently selected.

- **Floating.** Computer quantization has traditionally posed a problem: if you quantize to eighth notes, any triplets in your performance (or sixteenth notes, or any smaller values) won't transcribe correctly. They'll be clumped together with the nearest eighth notes. If you attempt to solve the problem by quantizing to a smaller value, your eighth and quarter notes are liable to be surrounded by dozens of sixteenth rests.

  To solve the problems presented by specifying a *fixed* quantization level, Finale offers a feature called Floating Quantization. If you select this command, Finale will, whenever possible, quantize to the nearest eighth note (or whatever value you've specified). But if it ever encounters more than two notes between any two of your tempo reference taps, it immediately realizes that, *for this beat only*, it will have to use a finer quantization value. As a result, Finale will correctly transcribe swing pieces that include occasional triplets, marches that include occasional sixteenth notes, and so on.

  When you choose this command, the Floating Quantization dialog box appears, in which you can specify the type of Floating Quantization you want. For a complete discussion of the options in this box, see "Floating Quantization dialog box."

- **Expand Minimums.** Choose this command if you want Finale to automatically *lengthen* any notes you play whose durations are *less* than the quantization value you specify. A check mark appears beside this command in the menu.* You can think of this command as a "grace-note killer". If you *don't* select it, any note you play that's shorter than the quantize value will appear as a grace note in the score.

- **Input Filter.** Choose this command to display the MIDI Input Filter dialog box, in which you can tell Finale to record only certain types of MIDI data from your performance. If you only want to notate the performance (not the pedaling, patch changes, and so on) you can "filter out" selected kinds of MIDI data. See "MIDI Input Filter dialog box" for a more complete discussion.

- **Transcription Filter.** Choose this command to display the Transcription Filters dialog box, in which you can specify certain MIDI channels and ranges of notes you want to *include* or *exclude* from your transcription.

  If you've just played a multichannel sequence into the Transcription window (from an external sequencer), for example, you'll probably want the notes from each MIDI channel to be transcribed onto their own Finale staff. In this dialog box, you can specify a single MIDI channel at a time for transcription, or as many as four channels. See "Transcription Filters dialog box" for a more complete discussion.

- **No Voice Two.** If there's an inner voice in the music you're transcribing, leave this option unchecked. Finale will accurately transcribe your performance into two independent voices per staff, one stems-up and one stems-down. (You can edit the two voices using Voice 1/Voice 2, as described in "Multiple Voices" in the *Finale Encyclopedia.*)

  If there are few places where you'll be needing an inner voice, choose No Voice Two (so that a check mark appears). This will prevent Finale from creating secondary voices where you *didn't* intend them—for example, where you accidentally overlapped two successive notes in your performance. The status of this option can have a dramatic effect on the "cleanness" of your transcriptions.

- **Set View Resolution.** When you choose this command, the View Resolution dialog box appears, in which you can specify the amount by which you want to "zoom in" to the display area. A *smaller* number in this dialog box *magnifies* the display area, so that you can more easily view and edit individual notes or Time Tags. See "View Resolution dialog box" for a more complete discussion.

- **Set Punch PreRoll.** When you're re-recording only a certain part of your performance, or *punching in*, you'll probably want Finale to play a few seconds of the music just *before* the place you want to re-record, so you can hear the desired passage in context and in tempo. The dialog box that appears when you choose this command allows you to specify how many seconds of the existing music you want Finale to play before switching into record mode (at which point you should begin to play the part you're punching in). See "Punch In PreRoll dialog box." For full instructions for performing a punch-in, see "Punch In/Out" in the *Finale Encyclopedia*.

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* If you're using Floating Quantization, Finale expands each such note until the beginning of the next *beat*. If not, Finale expands it until it matches the quantization level you've specified.

Transcribe MIDI File dialog box

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How to get there

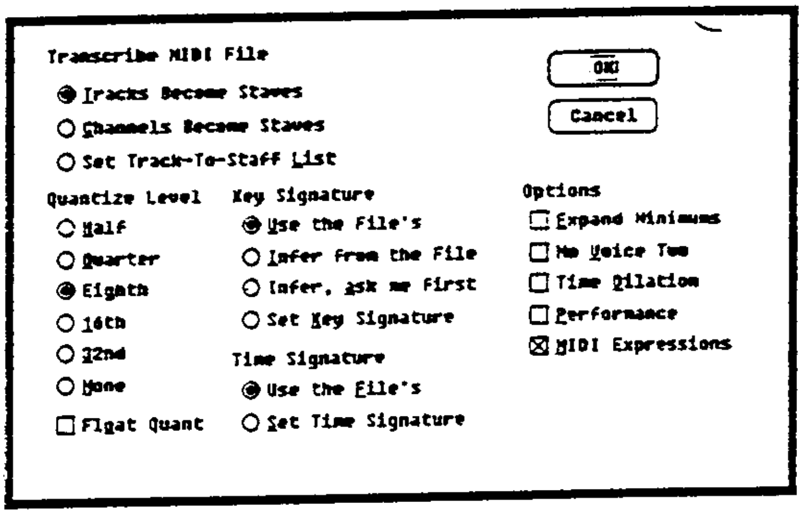
Choose Open from the File menu and click MIDI Sequencer File. Double-click the name of the MIDI file (.MID) you want to transcribe.

What it does

When you tell Finale to "open" a MIDI file, you're essentially telling it to *transcribe* the file. The options in this dialog box are very similar to those you encounter when you're transcribing real-time performances in a Finale file—quantization and split point options, key and time signature settings, and commands to "capture" MIDI data (such as pedaling and key velocity information).

You also use this dialog box to tell Finale how you want the tracks of the sequencer file translated into Finale staves. For example, you can specify that each track simply become one staff, or that the contents of each MIDI channel become one staff. You can also enter other dialog boxes from within this one, where you can specify much more elaborate track-to-staff configurations.

Follow your sequencer's instructions for creating a standard MIDI file.



Transcribe MIDI File

● Tracks Become Staves
○ Channels Become Staves
○ Set Track-To-Staff List

Quantize Level
○ Half
○ Quarter
● Eighth
○ 16th
○ 32nd
○ None
☐ Float Quant

Key Signature
● Use the File's
○ Infer from the File
○ Infer, ask me First
○ Set Key Signature

Time Signature
● Use the File's
○ Set Time Signature

Options
☐ Expand Minimums
☐ No Voice Two
☐ Time Dilation
☐ Performance
☒ MIDI Expressions

- Tracks Become Staves. Click this button if you want Finale simply to notate the contents of each sequencer track on one staff. Finale will select the treble or bass clef for each staff, based on the register of the music in each track. In fact, if the notes have such a wide range that it wouldn't be appropriate to place them all on one staff, Finale splits the track into *two* staves with different clefs.*

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* Finale selects a clef as follows. If all the notes of the track are above MIDI note number 47 (that's the second B below middle C), it selects the treble clef. If all the notes are below MIDI note number 72 (C above middle C), it selects the bass clef. If the notes in the track don't fall into either category, Finale transcribes them onto two staves, splitting them into treble-clef and bass-clef staves using F below middle C as a split point.

- **Channels Become Staves.** Click this button if you want the contents of each MIDI channel (regardless of its track assignments) transcribed onto a single Finale staff. Once again, Finale attempts to make intelligent decisions regarding the selection of a clef for each staff.
- **Set Track-to-Staff List.** If you click this button, Finale displays the Track/Channel Mapping to Staves dialog box, where you can specify a number of track, MIDI channel, and staff configurations. You can specify the top-to-bottom order of the resulting Finale staves, as well as staff transpositions, clefs, and the distance between staves in the resultant Finale file. See "Track/Channel Mapping to Staves dialog box" for full details.
- **Quantize Level: Half ◆ Quarter ◆ Eighth ◆ 16th ◆ 32nd ◆ None ◆ Float Quant.** These options let you specify the degree of *quantization* you want applied to the music in the MIDI file you're transcribing. If the MIDI file you're transcribing has already been quantized, click None or one of the very small values. If there are triplets, other tuplets, or occasional exceptions to the primary quantization level (for example, if there are occasional sixteenth notes in a predominantly eighth-note piece), also click Float Quant to display the Floating Quantization dialog box. For a full discussion of quantization and floating quantization, see "Floating Quantization dialog box."
- **Key Signature: Use the File's.** Click this button if you want Finale to notate the transcription with the key signature specified by the MIDI file (if it was created by a sequencer that lets you specify one).
- **Infer from the File.** Click this button if you want Finale to attempt to deduce the correct key signature by examining the notes in the sequencer file. Finale will analyze the music, measure by measure, placing key changes where it considers them necessary. You won't see the results of Finale's intelligent guesses until it's finished transcribing the file into standard notation.
- **Infer, ask me first.** Click this button if you want Finale to attempt to deduce the correct key signature by examining the notes in the sequencer file, but to let you confirm its guesses. When you click the OK button to begin the transcription, Finale will display the key signature dialog box at each measure in which it detects a key change, letting you confirm or cancel its decision.
- **Set Key Signature.** Click this button if you simply want to tell Finale what key the file is in. Finale displays the Key Signature dialog box, where you can scroll to the correct key signature and click OK.
- **Time Signature: Use the File's.** Click this button if you want Finale to notate the transcription with the time signature specified by the MIDI file (if it was created by a sequencer that lets you specify one).
- **Set Time Signature.** Click this button if you simply want to tell Finale what time signature the file is in. Finale displays the Time Signature dialog box, where you can set the correct time signature and click OK. (See "Time Signature dialog box" if you need help in setting the time signature.)
- **Expand Minimums.** Choose this command if you want Finale to automatically *lengthen* any notes in the MIDI file whose durations were *less* than the quantization value you've specified (exactly like Expand Minimums in the Transcribe menu). You can think of this command as a "grace-note killer". If you *don't* select it, any note in the file that's shorter than the quantization value will appear as a grace note in the score.
- No Voice Two. If there's an inner voice in the music you'll be transcribing, leave this option unchecked. Finale will accurately transcribe the sequence into two independent voices per staff, one stems-up and one stems-down. (You can edit the two voices using Voice 1/Voice 2, as described in "Multiple Voices" in the *Finale Encyclopedia.*)

  If there are few places where you'll be needing an inner voice, select this option. This will prevent Finale from creating secondary voices where you *didn't* intend them—for example, where two successive notes were accidentally overlapped in the sequence. The status of this option can have a dramatic effect on the "cleanness" of your transcriptions.

- Channel. In this column of text boxes, you can specify up to four MIDI channels you want transcribed from the recorded performance.

  Suppose you just played a sixteen-channel sequence from an external sequencer into the Transcription window, and you want the contents of each channel to appear on its own Finale staff. Choose Transcription Filter from the Transcribe menu, and enter 1 in the first Channel box. In the Low and High boxes, enter 1 and 200—unless you only want to include a certain range of notes in the transcription (see "Key Range: Low/High," below). Proceed with the transcription in the usual way. Finale will notate only the music it received from channel 1 of the original sequence. Repeat the process with the other MIDI channels (transcribing one at a time onto different staves).

- Key Range: Low ◆ High ◆ Listen. In each pair of Low/High text boxes, enter a *low* and a *high key number* (MIDI note number) to specify the range of notes you want to transcribe. (Middle C is MIDI note number 60, and the numbers increase sequentially as you move up the keyboard.)

  You don't have to calculate the key numbers and type them in manually. An easier method is to click Listen beside each pair of text boxes, and *play* the notes—the lowest, then the highest. Finale enters their key numbers in the boxes automatically.

  In this way you can specify up to four different ranges of notes you want transcribed from your performance. You can use these boxes to *exclude* notes from the transcription, too, by entering a higher value in the Low box than the value in the High box. For example, if you want to transcribe all notes except for middle C (MIDI note number 60), enter 61 in the Low box and 59 in the High box.

- Use Filters ◆ No Filters. Click Use Filters to confirm, or click No Filters to discard, your MIDI channel and note range selections. You return to the Transcription window. A check mark appears beside the Transcription Filter command in the Transcribe menu when the filters are in use.

Transcription window

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HOW TO GET THERE

Click the Transcription Tool ▤, and click a measure.

WHAT IT DOES

The Transcription window is something like a sequencer program, but it exists for the sole purpose of notating your performances. Unlike HyperScribe, in which you provide a tempo reference by tapping as you play, the Transcription Tool lets you provide these taps (called Time Tags) before, during, or even *after* you've recorded the performance. While the Transcription Tool's gratification isn't instant, it offers you the chance to try various transcription settings, quantization levels, and so on, without ever having to re-record your original performance.

In this window, you can record and play back your performances, "punch in and out," and record and edit both notes and Time Tags. In creating the transcription, you can also *capture* certain rhythmic and dynamic elements of your performance pertaining to its "feel," which Finale can re-create when it plays back the transcribed notation.

- Time Dilation ◆ Performance ◆ MIDI Expressions. These options tell Finale to remember the precise "feel" of the original sequence, and to keep this data handy for playback once it's been transcribed. (These are exactly the same as Capture Time Dilation, Capture Performance, and Capture MIDI Xpression in the Transcription window.) If you don't choose these options, then when you play back the transcribed music from the score, Finale will simply play the "sheet music"—the notated version, which will be rhythmically precise but expressionless and "square"—instead of an exact re-creation of the original sequence. (To play back your music with these captured nuances, be sure Use Captured Performance, Use Captured MIDI Expressions, and Auto Start Time Dilation are selected in the Playback Options dialog box [Playback menu].)

  "Performance" is *performance data*—velocity information (how hard you struck each key) as well as Start and Stop Time data—rhythmic information having to do with the minor tempo fluctuations *within each beat* that make a piece sound "human." This is not to be confused with *Time Dilation* information, which describes changes in the actual tempo, such as ritards and accelerandi. "MIDI Expressions" are controller data (MIDI signals generated by pedals, the pitch wheel, aftertouch, and so on).
- OK. Click OK to proceed with the transcription. After a moment, Finale displays the transcribed score. If you discover that your settings weren't quite right, you can close the new Finale file and try again—the original MIDI file is unaffected by Finale's transcription efforts.
- Cancel. Click Cancel if you decide not to transcribe the MIDI file.

Transcription Filters dialog box

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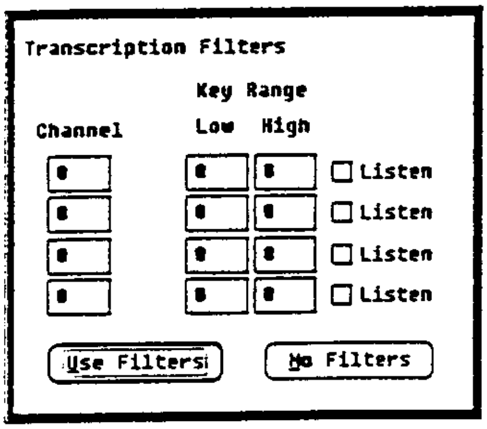
How to get there

Click the Transcription Tool and click a measure. Choose Transcription Filters from the Transcribe menu.

What it does

In this dialog box, you can specify certain MIDI channels and ranges of notes you want to *include* or *exclude* from the transcription. For example, you could specify that only the notes within a certain octave range be transcribed, even though your performance includes notes all over the keyboard.

If you've just played a multichannel sequence into the Transcription window (from an external sequencer), for example, you'll probably want the notes from each MIDI channel to be transcribed onto their own Finale staff. In this dialog box, you can specify a single MIDI channel at a time for transcription, or as many as four channels.

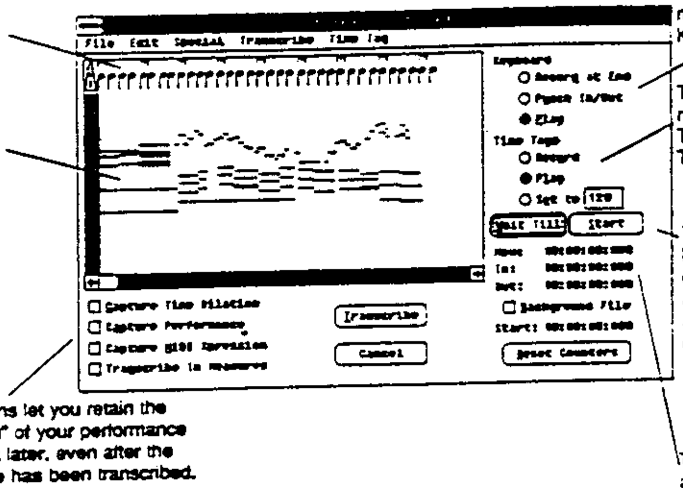


Transcription Filters

Channel	Key Range Low	Key Range High	
0	0	0	☐ Listen
0	0	0	☐ Listen
0	0	0	☐ Listen
0	0	0	☐ Listen

Similarly, if you just entered a keyboard performance that you want transcribed by *register*—for example, to transcribe only the notes above middle C—you can use this dialog box to specify a range of notes for transcription.

THE TRANSCRIPTION WINDOW



These buttons govern the recording and playback of notes (displayed in the Keyboard display area).

These buttons govern the recording and playback of Time Tags (displayed in the Time Tag display area).

These buttons tell Finale to begin recording (or playing, depending on the Keyboard and Time Tag buttons you've selected). Click start to begin recording or playback immediately. Click Wait Till to put Finale in "pause" mode.

These options let you retain the original "feel" of your performance for playback later, even after the performance has been transcribed.

These real-time counters are used for "punching in."

When you record a performance (see "Real-time recording [Transcription Tool]" in the *Finale Encyclopedia*), the notes you played appear as thin horizontal lines in the *Keyboard display area* (the lower part of the display area, marked at the left edge by a piano keyboard). The length of each line corresponds to its duration, and its vertical position corresponds to the "keys" of the on-screen piano keyboard. You can edit these notes graphically, changing their durations, inserting new notes, or deleting notes from selected areas. See "Keyboard," below.

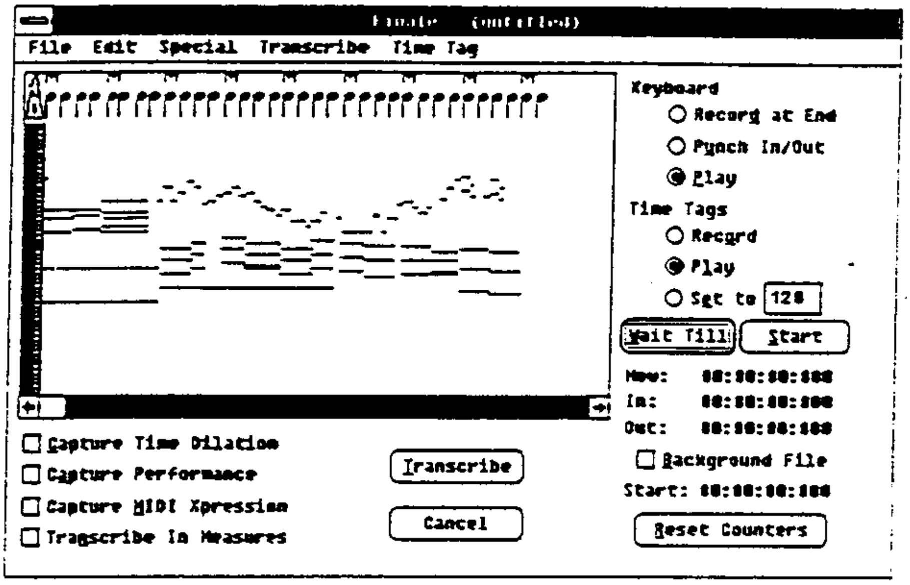
Once you've recorded your performance, Finale needs to know where the beats and barlines fall in relation to the notes you played. To provide this information, you can tap along with your music (on a key or pedal) as it plays back, providing Finale with a tempo reference. These taps are called *Time Tags*. They appear as small quarter notes (or whatever note value you specified before recording) in the top half-inch or so of the screen—the *Time Tag display area*—marked at the left side by a metronome.

You can save a Transcription-window recording of your performance into a *separate file*, called a Note File (.NOT), by choosing Save As from the File menu. The file you create has a name of its own and is completely independent of the normal Finale file (consisting of notation) you have open. Choose Open from the File menu to open an existing Note File. Choose New from the File menu to create a new, empty Transcription screen.

Because the File menu's New, Open, and Save As commands—when you're in the Transcription window—only apply to performances you've recorded, you can think of the Transcription window as a completely independent mini-program. You can flip back and forth between the actual score and the Transcription window: click the Cancel button to return to the score (your recorded performance is preserved), and click any measure to return to the Transcription window. You can even open a *different* Finale file. When you enter the Transcription window, your most recently recorded performance will still be there.

In addition to the two display areas in the graphic part of the window, there are two sets of radio buttons on the right side of the screen. They're labeled Keyboard and Time Tags. By making sure that the correct radio button is selected before you click Start (or Wait Till), you can tell Finale exactly what you're about to record (or listen to).

For example, to record Time Tags, you'd want the Play radio button selected in the Keyboard section, because you'll want to *hear* your performance playing back so you can tap along with it. You'd want the Record radio button selected in the Time Tag section, to tell Finale to interpret your key taps as beat indications.



Keyboard
○ Record at End
○ Punch In/Out
● Play
Time Tags
○ Record
● Play
○ Set to 128
Now: 00:00:00:000
In: 00:00:00:000
Out: 00:00:00:000
☐ Background File
Start: 00:00:00:000
☐ Capture Time Dilation
☐ Capture Performance
☐ Capture MIDI Xpression
☐ Transcribe In Measures

- Keyboard. The word "Keyboard" (on the right side of the window) has two purposes. First, it identifies the three radio button options beneath it (see below). It's possible not to have *any* of the radio buttons selected. Click a selected button again to "deselect" it.

  Second, you can click the *word* Keyboard to highlight it. By doing so, you indicate to Finale that you'll be editing the recorded notes directly. To delete notes, drag through them and press Delete. To insert a new note, double-click in the Keyboard area. When you double-click, a new note appears, whose pitch is determined by the location of your click. Use the piano keyboard at the left side of the screen as a guide. The note's default duration is 1.5 seconds.* If you keep the mouse button pressed after your second click, you can drag to increase the duration of the note. You can also make existing notes longer or shorter—just double-click the beginning or ending of a line. On the second click, keep the mouse button pressed and drag left or right.

  You can magnify the Keyboard display area if you find the "notes" too small to manipulate. Choose Set View Resolution from the Transcription menu. In the box that appears, enter a *smaller* value—20, for example—to enlarge the display. Click OK.

- Record at End. When this radio button is selected, Finale starts recording any new music you play at the *end* of the music you've already recorded, if any. (If there's none, Finale simply records your new music at the *beginning* of the Transcription window.) Click Start or Wait Till to begin recording.

- Punch In/Out. When this radio button is selected, Finale *records over* a region of music you specify by setting the In and Out counters in the lower right corner of the screen. (You can also set these counters by dragging through [highlighting] the music you want to record over in the display area.)

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* When you double-click to create a new note, its default duration is actually 15 *units*, where the value of a unit is determined by the number in the View Resolution box (choose Set View Resolution from the Transcribe menu). In other words, if the View Resolution is 100 (in thousandths of a second), the note produced by a double-click is 1500 thousandths of a second long—which is 1.5 seconds.

- Set to. Instead of recording Time Tags by tapping along as your performance plays back, you can enter evenly spaced Time Tags automatically. This feature is most useful if you create these Time Tags *before* you record your performance. Finale will play them as you record, serving as a metronome or click track for you to play along with.

  The number you enter in the text box is the metronome setting (beats per minute) at which you want Time Tags placed. (You define "beat" by your selection from the Time Tag menu: Half, Quarter, Eighth, or Sixteenth.) Finale places these evenly spaced tags *only in the region specified* by the In and Out counters (see below) in the lower-right corner of the screen. (See "Metronome" in the *Finale Encyclopedia* for complete instructions for this process.)

  Finally, to record your performance while Finale provides the click, click Record at End (Keyboard section). Click Start or Wait Till, and begin.

- Wait Till. Click this button to put Finale in "pause" mode. Only when you produce any MIDI signal—play a note or tap a pedal, for example—does Finale begin to record or play, according to your radio button selections. The first MIDI signal you produce isn't merely a trigger. It's actually the first event recorded. If you want to record Time Tags by tapping a key, your first key tap not only starts Finale recording but also serves as the first Time Tag (if Wait Till is selected).

  To stop recording or playing, click anywhere except on a button.

- Start. Click Start if you want Finale to begin recording or playing *immediately*, according to your radio button selections in the Keyboard and Time Tag sections. To stop, click anywhere other than on a button.

- Now. This indicator displays the precise temporal position of the cursor as you move it through the display area, expressed in Hours:Minutes:Seconds:Thousandths of a second. (Until the music is converted into standard notation, Finale refers to points in your performance in terms of real time.)

- In ◆ Out. These counters specify the starting and ending points of the selected region, expressed in Hours:Minutes:Seconds:Thousandths of a second. To edit these numbers directly, click the *word* In or Out and change the numbers by typing new values.

  You may find it easier to select a region by dragging through a section of the display area. The counters change automatically to reflect your selection. You can also set either counter by clicking—click the word In or Out, then click in the display area. To select the entire recorded performance, choose Select All from the Edit menu.

  Double-click the word In or Out to scroll the display area so that the beginning or ending point you've specified scrolls into view.

- Background File. In a sequencer program, you can record one track while listening to a previously recorded track. You achieve this effect in Finale by transcribing the first track, creating a *playback file* from it, then reentering the Transcription Tool. Finale plays the playback file in the "background" while you record the new track. See "Real-time recording (Transcription Tool)—To add tracks" in the *Finale Encyclopedia* for step-by-step instructions.

  After you've created a playback file (consisting of the tracks you've already transcribed), Finale automatically loads it into the "background" of the Transcription window, ready to play back when you record a new track. To let you know that it's prepared to do so, it displays an X in the Background File check box. If you don't want to hear the previously transcribed tracks while you make a new recording, click Background File, then Cancel.

  If you want to load a different playback file, click Background File. A list box appears, displaying any such files (.PLY) you've created. Double-click the one you want to hear in the "background."

  You can also specify *where* you want the Background File to begin its playback by entering the precise time in the Start counter (see below). Once you've recorded a new

This feature allows you to re-record only part of a performance that was otherwise "perfect." (By clicking the Keyboard Play radio button and the Time Tags Record radio button, you can also re-record *Time Tags* for a certain passage.) You can even tell Finale to play a "countoff" measure or so of music before switching to "record" mode. Choose Set Punch PreRoll from the Transcribe menu, and enter the number of seconds of music you want to hear before Finale starts recording. Click Start or Wait Till to begin recording.

- Play (Keyboard section). When this radio button is selected, Finale plays the *selected* music when you click Start. You select music by dragging through it in the display area, so that it's highlighted. To select the entire performance, choose Select All from the Edit menu.
- Time Tags. The label "Time Tags" (on the right side of the window) has two purposes. First, it identifies the three radio button options beneath it (see below). It's possible not to have *any* of the radio buttons selected. Click a selected button to "deselect" it.

  Second, you can click the *words* Time Tag to highlight them. By doing so, you indicate to Finale that you'll be editing the Time Tags directly. To insert a new Time Tag, double-click in the Time Tag display area. Its duration (Half, Quarter, Eighth, Sixteenth) and its type (Time Tag, Measure Tag, or Beat Tag)* are determined by the appropriate settings in the Time Tag menu. To move a Time Tag, drag its notehead. If you select a group of tags (by dragging through them or by choosing Select All from the Edit menu), drag any one notehead to move them all.

  To change the duration of a tag, double-click its notehead—but on the second click, *hold the button down.* Drag left or right. As you drag the Time Tags, they cycle through the durational values: sixteenths, eighths, quarters, and so on. Drag to the right for larger values, to the left for smaller values. If you select a range of tags (by dragging through them or by choosing Select All from the Edit menu), you can use this technique to effectively *renotate* an entire piece at once—change a 4/4 piece to cut time, for example, or vice versa—because you're effectively telling Finale that every quarter note is now an eighth note (in this example). If you try this, don't forget to choose Assign Measure Tags again from the Time Tag menu before clicking Transcribe.

  You can magnify the display area if you find the Time Tags too close together to manipulate. Choose Set View Resolution from the Transcription menu. In the box that appears, enter a *smaller* value—20, for example—to enlarge the display. Click OK.
- Record. When this radio button is selected, Finale will interpret a tap on any key (on MIDI channel 1) as a Time Tag. You can specify which *kind* of Time Tag—and what its rhythmic value is—by choosing the appropriate commands from the Time Tag menu. (See "Time Tag menu" for a complete description of the commands.)

  You'll usually want to select the Play radio button in the Keyboard section while you do this, in order to hear your performance playing back so you can tap along with it. You can record Time Tags and a performance *simultaneously*—if you want to tap the pedal *as* you play (as in HyperScribe), or if you're recording a sequence being played by an external sequencer (one that can provide its own click as it plays). In these cases, select Record At End (Keyboard section) and Record (Time Tags section), after first letting Finale know which signal to interpret as the Time Tags by choosing Click Input from the Time Tag menu. (See "Click Input dialog box.")

  Click Start to begin recording immediately, or click Wait Till, which will make Finale wait, in pause mode, until your first tap. Your first tap is recorded.
- Play [Time Tags section]. Select this radio button if you want Finale to *play* the Time Tags you've already recorded. You might use this feature as a metronome.

  To specify the note (or other MIDI signal) you want Finale to use as the "click" sound, choose Click Output from the Time Tag menu. (See "Click Output Type dialog box.")

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* You can't insert Measure or Beat Tags until after you've entered standard Time Tags.

track, you don't have to reenter Time Tags manually—you can tell Finale to use the Time Tags you entered in the earlier tracks. To do so, select the region for which you want Time Tags inserted (or choose Select All from the Edit menu), then choose Tags From Background File. (See "Time Tag menu.") You still need to insert Measure Tags, however, so choose Assign Measure Tags from the Time Tag menu.

- **Start [counter].** This counter tells Finale at what point it should begin playing the background file (see "Background File," above). The counter displays real time, in Hours: Minutes:Seconds:Thousandths of a second. To edit these numbers directly, click the *word* "Start" and change the numbers by typing new values (or by clicking in the display area).
- **Reset Counters.** Occasionally, you may record a few moments of silence at the beginning of a performance you recorded. Click this button if you want Finale's counters (Now, In, Out, and Start) to consider your *first note* their "zero" point (instead of the beginning of the silence).
- **Capture Time Dilation ◆ Capture Performance ◆ Capture MIDI Xpression.** These options tell Finale to remember the precise "feel" of your original performance, and to keep this data handy for playback once you return to the score. If you don't choose these options, then when you play back the transcribed music from the score, Finale will simply play the "sheet music"—the notated version, which will be rhythmically precise but expressionless and "square"—instead of an exact re-creation of your original performance. (To play back your music with these captured nuances, make sure Use Captured Performance, Use Captured MIDI Expressions, and Auto Start Time Dilation are selected in the Playback Options dialog box [Playback menu].)

  "Performance" is *performance data*—velocity information (how hard you struck each key) as well as Start and Stop Time data—rhythmic information having to do with the minor tempo fluctuations *within each beat* that make a piece sound "human."

  This is not to be confused with *Time Dilation* information, which describes changes in the actual tempo, such as ritards and accelerandi. A dialog box appears when you click Capture Time Dilation. See "'Do you want the time dilation...' dialog box."

  "MIDI Xpression" refers to controller data (MIDI signals generated by pedals, the pitch wheel, aftertouch, and so on).
- **Transcribe in Measures.** In some situations, you may not want your performance transcribed entirely onto a single staff. If you're orchestrating, you might want the first few measures of the transcription to appear in one staff, and the next few on another staff. If so, select this option. When you return to the score, Finale won't transcribe *anything* until you *click a measure,* into which Finale then transcribes the first measure of your performance. Click another measure (in any staff) to transcribe the next measure, and so on.

  To enter the Transcription window in the Transcribe in Measures mode, *CTRL-click* a measure. To cancel transcribing in measures, click the Transcription tool.
- **Transcribe.** After recording your performance, adding Time Tags, adding Measure Tags, editing the tags and notes as desired, and setting the quantization and split point parameters from the Transcribe menu, you're ready to have Finale transcribe the performance. Make sure the music you want transcribed is selected (highlighted). Click Transcribe.

  Finale begins to notate the transcription on the *measure you clicked* (to enter the Transcription window) and continues on subsequent measures. If you've specified a Split option, Finale notates the transcription on the staff you clicked and the one just below it.
- **Cancel.** Click Cancel to return to the score without transcribing your performance. Your performance, however, is preserved in its current state, along with any Time Tags and menu settings you've made. To return to it, click the Transcription Tool and click any measure.

Transpose Chromatic/Diatonic dialog box

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HOW TO GET THERE

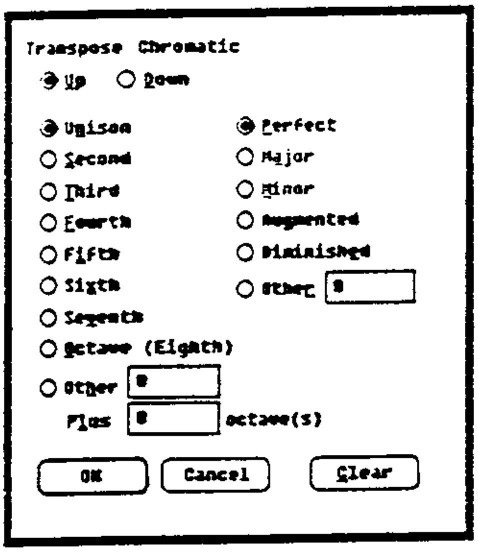
To transpose notes in the score: Click the Mass Mover Tool, and select a region of measures. While pressing the 5 key (for diatonic transposition) or the 6 key (for chromatic transposition), double-click the highlighted area.

This dialog box also appears when you choose the Modify Entries command (MassEdit menu), create a composite mirror (see "Mirroring" in the *Finale Encyclopedia)*, and use Finale's search-and-replace feature (see "Alteration for Slot (#) dialog box").

WHAT IT DOES

In this dialog box you can specify a transposition of any interval, from a half step to many octaves, that you want applied to the selected measures (or to the mirror, or to a note in the selected motif). Some of the options in this dialog box are only available if you're performing a chromatic transposition.

This kind of transposition has nothing to do with the key signature. It merely transposes the selected music up or down by the interval you specify, adding or subtracting accidentals as necessary.



Transpose Chromatic

● Up ○ Down

● Unison ● Perfect

○ Second ○ Major

○ Third ○ Minor

○ Fourth ○ Augmented

○ Fifth ○ Diminished

○ Sixth ○ Other 0

○ Seventh

○ Octave (Eighth)

○ Other 0

Plus 0 octave(s)

- Up ◆ Down. Select the radio button to indicate the *direction* of the transposition relative to the existing notes.
- Unison ◆ Second ◆ Third ◆ Fourth ◆ Fifth ◆ Sixth ◆ Seventh ◆ Octave (Eighth). Click the interval by which you want the selected music transposed. To transpose an interval greater than an octave, you can add one octave (or several) to the selected interval by entering a number in the Plus __ octave(s) text box (see below).
- Other ____. If you want to specify a transposition interval that doesn't appear in the dialog box, enter it here. This text box considers the existing note *zero* (no transposition), so to transpose the music up a fourth, enter *3* in this box.
- Plus ____ octave(s). If you enter a number in this text box, Finale will add that number of octaves to the radio-button interval you've specified. (You can enter a negative number if you want to transpose the selected music by that number of octaves in the *opposite direction* from the radio-button interval you've specified.)
- Perfect ◆ Major ◆ Minor ◆ Augmented ◆ Diminished ◆ Other. These radio buttons become available only if you're performing a chromatic transposition. Which ones are available depends on the interval you've selected. They modify the *quality* of the selected interval.

If you've specified a chromatic transposition of a fourth, the Perfect, Augmented, and Diminished radio buttons become available—the three possible chromatic alterations of a fourth. You can also create unusual alterations by entering a positive or negative number in the Other box. To transpose by a doubly-augmented interval (the enharmonic equivalent of an unmodified interval), you could enter 2 in the Other box.

- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, your transposition selection. Finale performs the transposition.
- Clear. Click Clear to reset the dialog box to its default (no transposition) settings and return to the score (or the previous dialog box).

Tuplet Temporal Definition dialog box

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HOW TO GET THERE

Click the Tuplet Tool. Either click the first note of a series of non-tuplets (to turn them into tuplet values), or double-click the handle of an existing tuplet. (If you can't see its handles, click the first note of the tuplet.) This dialog box also appears when you're programming a Tuplet Metatool. While pressing CTRL, press a number key (1 through 8).

When entering music with the Speedy Note Entry Tool, you can also press CTRL-1 to display this dialog box.

WHAT IT DOES

A tuplet is an irregular grouping of rhythmic values, such as triplets, quintuplets, septuplets, and so on. You can create tuplets either in real time or in step time, and you can define every aspect of the visual appearance of the tuplets, including whether or not they include a number, a bracket, a slur, and so on. For step-by-step instructions for creating tuplets, see "Tuplets" in the *Finale Encyclopedia.*

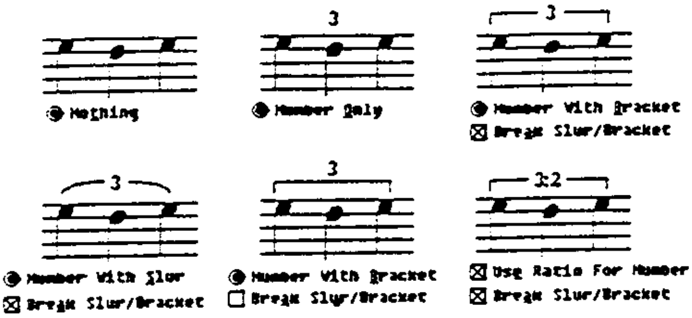
In this dialog box you can define both the temporal (rhythmic) and visual aspects of a tuplet grouping (the number of eighth notes that are to be played in the time of a quarter note, for example), whether a bracket or slur should appear, and so on.

You can also *predefine* the default visual aspects of the tuplets in your score, so that every tuplet you create automatically appears with a neatly positioned bracket, for example. To do so, *CTRL-click* the Tuplet Tool. Finale displays the Default Tuplet Visual Definition dialog box, where you can specify these parameters. (See "Default Tuplet Visual Definition dialog box" for a more complete discussion—although its contents are identical to the right *half* of this dialog box.)

You can store tuplet "definitions"—the settings you make in this dialog box—in a tuplet *Metatool,* so that you can instantly transform non-tuplet notes into tuplet notes (having the tuplet definition you prefer) with the press of a key. In fact, you can assign a different set of Tuplet Definition settings to each of the number keys on your keyboard, 1 through 8.

To program a tuplet Metatool, click the Tuplet Tool. While pressing CTRL, press the number key you want to program. The Tuplet Temporal Definition dialog box appears. Specify the rhythmic and visual characteristics in the usual way—you might specify 3 quarter notes in the time of 2, and you could click Number With Bracket, Break Slur/Bracket, and so on. When you're finished, click OK.

- **Nothing.** Select this radio button if you don't want the tuplet marked in any way when it appears in the score—no slur, bracket, or number.



● Nothing

● Number Only

● Number With Bracket
☒ Break Slur/Bracket

● Number With Slur
☒ Break Slur/Bracket

● Number With Bracket
☐ Break Slur/Bracket

☒ Use Ratio For Number
☒ Break Slur/Bracket

- **Number Only.** Select this radio button if you want the tuplet marked only by a number when it appears in the score—the 3 over a triplet, for example.
- **Number With Slur ◆ Number With Bracket.** Select one of these radio buttons if you want a slur or a bracket, respectively, to appear over the tuplet when it appears in the score.
- **Use Bottom Note.** If the first note in the tuplet group is a chord, the numbers in the Offset text boxes (see above) are generally measured from the *top note*. If you transpose that note up or down, the entire tuplet bracket moves with it. Select this option if you want these numbers measured from the *bottom note* instead.
- **Use Ratio for Number.** If you're creating a complex tuplet, you might want to click Use Ratio for Number. Instead of placing a simple digit above the tuplet (like 3, for example), Finale will express the tuplet as a ratio (like "3:2") when it appears in the score. (The ratio is formed by the numbers you entered in the two Temporal Definition text boxes.)
- **Break Slur/Bracket.** If you've indicated that you want the tuplet to display a slur or bracket, and you want the 3 (or whatever number appears) to appear in the *middle* of the slur or bracket instead of above or below it, click Break Slur/Bracket. Finale creates a small gap in the slur or bracket to make room for the number itself.
- **OK ◆ Cancel.** Click OK to confirm, or Cancel to discard, your settings in this dialog box. You return to the score.

Verse (#) dialog box

See "Mass Create window."

View Definition dialog box

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How to get there

This entry describes the View Definition dialog box found in the View menu, Shape Designer, and the Layout Definition dialog box. See also "View Resolution dialog box [Transcription Tool]."

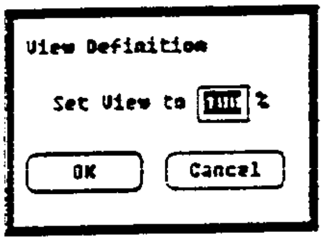
View menu: Choose View at X% from the View menu.

Shape Designer: Click the Score Expression Tool or Staff Expression Tool, and click a measure (Score Expression) or note (Staff Expression). (If the measure or note already has an expression attached, click again.) Click Shape. Click Create (or click an existing shape and click Edit), then click as follows: *Shape ID*, Create, View.

Layout Definition dialog box: Click the Text Block Tool. Click a measure (in Scroll View) or double-click a location on the page (Page View), or double-click the handle of an existing text block. Click *Text Block/Layout Definition Group ID*, then click *Layout Definition*. Click Create, then View.

What it does

In this dialog box, you can specify the size at which you want the score *displayed* on your screen, expressed as a percentage of its actual size. You can "zoom in" to magnify fine details of your score or "zoom out" if you want to see many staves at once. This screen display size has nothing to do with the *actual* (printed) size of the music.



View Definition

Set View to 100 %

- Set View to __ %. Enter the percentage by which you want the display enlarged or reduced. For example, type 200 to "zoom in" so that the display is twice its normal size or type 50 to reduce the display by half.
- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, the changed display size. You return to the score (if you chose View at X% from the View menu) or to the previous dialog box (in the Shape Designer or Layout Definition dialog box.

View menu

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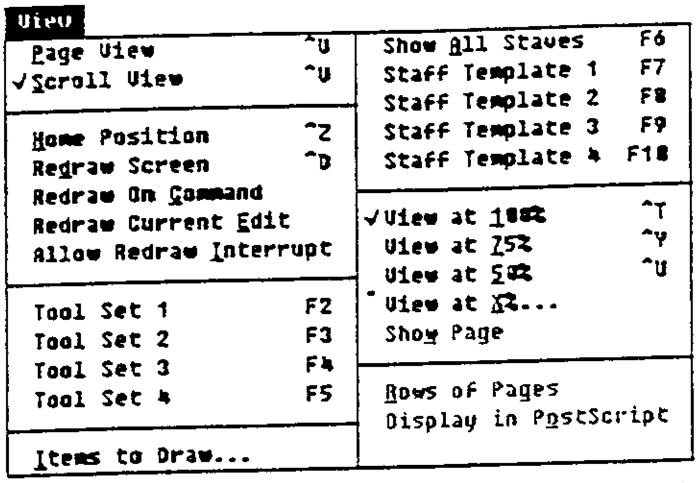
How to get there

The View menu is one of Finale's four unchanging menus.

What it does

This menu contains a number of commands pertaining to your *view* of the score. You can never *change* the score itself with the commands in this menu—only modify the way you see it on the screen.

For example, you can change the size of the displayed music, hide staves, rearrange the tool palette, or enable one of several speed-enhancing features.



- Page View ◆ Scroll View. Finale offers you the choice of two views of your music: Scroll View, where the music is a continuous horizontal band, and Page View, where the music is laid out like a page of sheet music. Most of Finale's tools work equally well in either mode, although you'll find that your computer redraws the screen faster in Scroll View than in Page View. A check mark appears beside the name of the current view in the View menu.
- Home Position. Choose this command to return to the first measure in the score (in Scroll View) or the upper-left corner of the current page (in Page View), no matter where you are in the piece.
- Redraw Screen. Choose this command to force Finale to redraw the screen. Whenever you spot a visual anomaly—a phantom fragment of a slur, for example, or a missing barline—you should first try this command, which usually clears up the problem.
- Redraw On Command. When you choose this command, it becomes checked in the menu and Finale only redraws the screen when you actually change position in the score, when you change Staff Templates, or when you choose Redraw Screen from this menu.

  You can sometimes save time by using this feature. However, you may notice a disconcerting blank space on the screen from time to time—a place where Finale would normally redraw the screen. Don't let it worry you. Your music is still there, but in accordance with your Redraw On Command instructions, Finale doesn't fill it in unless you tell it to.
- Redraw Current Edit. This command is similar to Redraw on Command (above). When you select this option (so that a check mark appears in the menu), Finale usually doesn't redraw any of the screen except the measure you're editing and the measures immediately above and below it. Finale redraws the entire screen when you scroll, change Staff Templates, or choose Redraw Screen from the View menu.
- Tool Set 1 ◆ 2 ◆ 3 ◆ 4. You can create up to four *different* tool arrangements per file, and switch from one to another instantly. For example, you might arrange the note-editing tools together at the top of one tool set—the HyperScribe and Transcription tools, the Simple Note and Speedy Note Entry tools, the Smart Shapes, the Clef Tool, and the Eraser Tool. Once you've entered your music, you could switch to a page layout tool set—with the Page Layout Tool, Header/Footer Tool, and the Reduce/Enlarge Tool all together at the top of the palette.

  To create and save tool sets, first rearrange the tool palette to your liking by CTRL-Shift-dragging tools to different locations. Then, while pressing CTRL, choose Tool Set 2 from the View menu. That's it—you've just stored Tool Set 2. Repeat the process for the other

Tool Set commands. (Finale stores the *default* tool palette configuration as Tool Set 1. If you want it to be available, save your custom tool arrangements as Tool Sets 2, 3, and 4 only.)

To switch from one palette setup to another, choose it from the View menu.

- Items to Draw. Choosing this menu item brings up the Items to Draw dialog box where you can specify which items (lyrics, chords, and so on) appear on the screen when you work in Finale. The advantage to "turning off" certain items is that while working exclusively (or *not* working exclusively) with one type of item, you don't have to see the others. For example, when working on page layout, turning off everything but Text would really save redraw time. See "Items to Draw dialog box."
- Show All Staves ◆ Staff Template 1 ◆ 2 ◆ 3 ◆ 4. Finale can greatly speed your work on orchestral scores by *hiding* the staves you're not currently editing, so that there's less music for it to draw. You can create up to four *staff templates*—four different arrangements of the staves in your score.

  To create a staff template, click the New Staff Tool. Select the handles of the staves you *don't* want to hide. (You can select one staff by clicking its handle, several by drag-enclosing their handles, additional staves by Shift-clicking their handles, or all staves by choosing Select All from the Edit menu.) If you have many staves, and you only want to hide one or two, here's a quick way to do it. Choose Select All from the Edit menu to select all handles, then Shift-click a staff handle to *exclude* it from the selected staves.

  Next, while pressing CTRL choose one of the Staff Templates (1 through 4). You've just defined a Staff Template. To view the new configuration of staves, choose the Staff Template you just programmed. Choose Show All Staves to restore all staves to the display.

  A quicker way to switch from one staff template to another is to press the keyboard equivalent for the desired Staff Template: F7 for Staff Template 1, F8 for Staff Template 2, and so on. (F6 is the keyboard equivalent for Show All Staves.) Finale *prints* all staves (and *displays* all staves in Page View) no matter which are visible in Scroll View.
- **View at 100% ◆ 75% ◆ 50% ◆ X% ◆ Show Page.** With these commands, you can specify the size at which you want the score *displayed* on your screen, expressed as a percentage of its actual size. You can't change the actual (printed) size of the notes on the page in this way. This technique simply lets you magnify or reduce the *screen display* of the fixed-size notes.

  To change your view of the score, just choose the appropriate command from the View menu. If you choose View at X %, the View Definition dialog box appears, in which you can specify any reduction or enlargement you want—from 10% to 1000%. (See "View Definition dialog box.")

  Show Page is available only in Page View. It automatically reduces the viewing percentage just enough to fit the current page completely on your screen, no matter what size screen you have.
- Rows of Pages. This command, available only in Page View, tells Finale to display the pages of your piece side by side in rows across your screen. Such an arrangement allows you to get an overall picture of your score, because you can scan all pages of the file at once—that is, if you've reduced the view enough to fit all the pages on the screen. You can only *edit* the music on the *first* displayed page.
- Display in PostScript. When you choose this command (Page View only), Finale "prints" the image described by the actual PostScript codes onto your screen, just as it would to a PostScript printer. Except for the fact that the screen resolution is much coarser than that of a printer, the Display in PostScript option provides you with the most accurate possible preview of what will be your printed output. When you click the mouse, the display returns to normal. (Specifically, the Display in Postscript command displays tapered slurs, kerns letter pairs, and substitutes PostScript fonts for bitmapped fonts when possible.)

View Resolution dialog box (Transcription Tool)

248

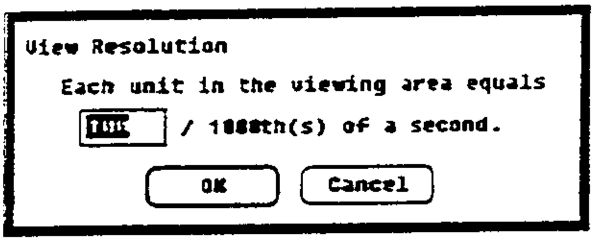
How to get there

Click the Transcription Tool, and click a measure. Record some music. Choose Set View Resolution from the Transcribe menu.

What it does

In this dialog box, you can specify the amount by which you want to "zoom in" to the display area—in order to have better manual editing control over the Time Tags, for example. A *smaller* number in this dialog box *magnifies* the display area. In any case, Finale only magnifies your view *horizontally*, so that the thin lines representing the notes you played are stretched horizontally, but still align correctly with the keyboard at the left side of the screen.

The View Resolution also determines the initial duration of any new note you create by double-clicking in the keyboard display area (the bottom three-quarters of the display window). Its default duration is 15 *units*, where a unit is equal to the number in this box. In other words, if the View Resolution is 100 (thousandths of a second—that is, one-tenth of a second), the note produced by a double-click is 1500 thousandths of a second long, which is 1.5 seconds. See "Transcription window" for details on editing notes and Time Tags.



View Resolution

Each unit in the viewing area equals

100 / 1000th(s) of a second.

- **Each unit in the viewing area equals __/1000th(s) of a second.** In this text box, enter the number, in thousandths of a second, you want to be represented by a single screen dot (pixel) in the display area of the Transcription window. Enter a small number (15 or 20) to "zoom in" on the notes and Time Tags so you can manipulate them at a higher resolution. Enter a high number (200 or 400) to "zoom out" so that you can see a larger portion of your recorded performance.

  The number in the View Resolution text box actually specifies the time, in thousandths of a second, represented by a single dot (pixel) on the screen. Suppose the View Resolution is set to 1000 (thousandths of a second). When you move a Time Tag one pixel to the right, you've just shifted it one second in real time.

- OK ◆ Cancel. Click OK to confirm, or Cancel to discard, your change in view resolution. You return to the Transcription window.

HOW TO USE THE FINALE ENCYCLOPEDIA

This volume is a musical cookbook. It's a how-to book, arranged alphabetically by *musical situation*. In other words, you won't find "Page layout window," "New Staff Tool," or "HyperClick" listed as entries, because they're all terms you encounter only in Finale. To learn about those and other Finale dialog boxes, windows, and commands, consult Volume III, *Finale Reference.*

What you *will* find in this book are entries for musical elements and situations, such as Beaming, Copying music, MIDI channels, Hiding staves, Ritards, and so on. After a brief introduction, each entry includes at least one step-by-step tutorial. Broader topics, like "Rests," have many such tutorials. Following each bulleted instruction is an explanation of the step you just took, a description of Finale's response to it, or a description of an available detour to another feature. The "how-to's" are devised so that, if you're in a hurry, you can skip the editorial material and just follow the bulleted instructions step-by-step.

This volume assumes some familiarity with Finale. In particular, it assumes you've worked through most of Volume I, *Learning Finale*. Some of the tutorials in this book, in fact, are pared-down versions of the tutorials in *Learning Finale*. In some circumstances you may learn the most by reviewing the same topic in both books.

The *Finale Encyclopedia* isn't meant to be a complete guide to Finale itself. Many of Finale's options are advanced, open-ended features that lend themselves more to modern or experimental applications than to the creation and playback of traditional notation. Nonetheless, we've tried to anticipate as many musical situations as we could.

You may notice that some information has been repeated in different entries to cut down on the number of times you have to look up a cross-reference. You'll also note that you're occasionally directed to skip a few instructions under certain circumstances. Just ignore the intervening bulleted instructions and proceed to the instruction marked by a coda sign (⊕) instead of a bullet.